

PENNY-WISE

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Penny-Wise has been published regularly since September 1967. Its founding editor was Warren A. Lapp (1915-1993). Harry E. Salyards has served as Editor-in-Chief since 1986. Contributing Editors: Denis W. Loring, John D. Wright and William R. Eckberg.

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EAC 2020 SUMMER PROGRAM

Please download Zoom so you can participate in all of the events: <https://zoom.us/freesignup/>. It's free!

Membership meeting:

The EAC Annual Membership Meeting will be held on Zoom on August 8 at 11:00 AM Eastern Time. Learn about plans for upcoming events and meet the new EAC President, Vice President, Treasurer and regional representatives.

The link to join by video is: <https://us02web.zoom.us/j/89608485579>. Meeting ID: 896 0848 5579; find your local number for audio only at: <https://us02web.zoom.us/u/kdui1n5Mlq>.

Educational Seminars:

The EAC educational seminars are being presented online as part of the ANA Money Talks series.

You need to register for each of the online seminars at this link: <https://info.money.org/elearning/moneytalks?hsCtaTracking=76a1c70d-7416-4038-a586-b6a076643540%7Cc1e8cb92-20be-44be-9779-c81369b0dbb1>

John Wright: August 3, 2020; 3:00 PM Eastern Time. The Ultimate Large Cent Date & Type Set

Ray Williams: August 10, 2020; 2:00 PM Eastern Time. An Introduction to Collecting Colonial Paper Money—"Tis Death to Counterfeit"

Jesse Kraft: August 17, 2020; 4:00 PM Eastern Time. Before the Coinage Act of 1857: How Americans Spent their Foreign Money

Bill Eckberg: August 19, 2020, 2:00 PM Eastern Time. Artistry and Technology—How the Large Cent Dies Were Made

Mark Borckardt: August 21, 2020; 4:00 PM Eastern Time. 30 Minutes at the First Philadelphia Mint

Sale:

The sale will be held Saturday night, August 8 at 7:30 p.m., Eastern Daylight Time.

See <http://earlycentsauctions.com> for instructions and registration for online and live bidding.

Photos of all lots can be found at <http://www.earlycentsauctions.com>

Happenings:

The half cent Happening will be held on Friday, August 7 at 8:00 PM EDT. Please contact Tim Skinski (tim.skinski@earthlink.net) for information and to participate.

The large cent Happening will be held on Monday, August 10 at 7:30 PM EDT. Please contact David Johnson (davidjohnson1798@gmail.com) for information and to participate.

The colonial Happening will be held on Sunday, August 9, at 3:00 PM EDT. Please contact Ray Williams (njraywms@optonline.net) for information and to participate.

INTRODUCTION BY THE EDITOR: NUMISMATIC GATHERINGS

Harry E. Salyards

Facing a world where large get-togethers, as participants or spectators, continue on a spiral of cancellations into the future, it is important to recognize what we've lost, so that we can insist on recovering it, come better times. I speak of numismatics as a social phenomenon—a gathering of gatherers, if you will. Whether we came to this particular passion of ours as middle school nerds or as mature adults, passion it is, and passions are for sharing. In-person.

I've read a number of dealer comments, since the show circuit shut down in March, about how surprisingly strong their on-line businesses have been. I'm sure this is true. There's a hunger out there, on the part of collectors, to be satisfied. And I admit to having indulged myself, in both public auctions and private sales. But I have found myself feeling curiously dissatisfied with the experience of auction participation, once circumstances had progressed to the point where I knew there was *no one physically present* in the auction room. A sense of virtual *unreality* arose, and with it, a dull feeling of sterility attached to the experience. I was gathering, but I was not part of a Gathering.

People with a passion for coins have a *need* to Gather. We need to remember that, and insist upon it, in the world that emerges from this pandemic. There will be those—often with high-tech equipment or services for sale—who will tempt us with the siren song that “On-line is just as good.” It isn't, any more than granting every kid a laptop in which to bury his or her nose is a perfectly acceptable replacement for the in-person experience of

high school, or God forbid, college. We learn from one another in unexpected ways. The “Aha!” moments that come to define our lives are not programmable. Nor are an endless stream of Internet coin sales—no matter how successful as merchandising—a replacement for the in-person give and take of the traditional coin show. We who gather coins (and medals, and tokens) need to gather together from time to time. We need to spend time, now and again, *out of time*—be transported with a “fellow traveler” into the multiple dimensions discernable from close examination of an old coin. Just as a coin may be priced, but *not comprehended*, by a number on a label, we must continue to stand for numismatics as a shared study. Though the coins speak to us individually, we must give them voice collectively. We gather alone, but discover a far greater joy in Gathering.

None of this is to take away from the considerable efforts being made by a number of EAC members to provide on-line substitutes this summer for what could not be done in person. Nor, in looking to the future, should we forget the enormous amount of work done by the organizers of the planned EAC convention in Pittsburgh, only to have the emergence of Covid-19 ruin their plans. All of these individuals deserve our thanks. It is merely to say that, in “making do,” in doing the best we can with a lousy situation, we should never forget that the stand-alone EAC convention is unique in American numismatics. It is central to the *experience* of early American copper. When we can again safely Gather, we must.

* * * * *

EARLY COPPER REVERSES. PART 1: 1808-1857

Bill Eckberg

The purpose of research is to bring us closer to the truth about something. Recent studies have demonstrated much about how the half cents and large cents were produced and, in the process, corrected old misinformation. For example, conventional wisdom had claimed that all of the cent obverse dies, at least through 1794, were individually hand-engraved¹. However, the truth is that all early copper obverses after the Chain cents were created from hubs². A hub is a metal die-like structure that corresponds to all or much of the raised relief on a finished coin. It impresses its design into a working die, which, after finishing, is used to strike coins. The main reason for the use of hubs was less to reduce counterfeiting³ – though it could have that effect – than the problem that hand engraving of dies was far too inefficient. The creation of an obverse die from scratch took (and still takes) most of a week, whereas many early dies lasted less than a day in press. If hubs had not been used, the engraving department would never have been able to keep up with coin production.

Hubs can be either directly engraved or produced from master dies, which are an incuse and mirror-image version of the hub, as it would also appear on a working die. As we will see, all of the reverse wreaths from 1808-1857 were created from master dies and hubs.

Cents

An early report to Congress by Robert Scot⁴, First Engraver of the U.S. Mint, explained that his preferred method for die sinking was first to engrave a master die of the major feature (bust or eagle), use that to raise a hub, and then use that hub to impress individual working dies. Scot's master dies and hubs generally consisted only of the main device, not the lettering, date, *etc.*, which were individually sunk into each working die.

It does not necessarily follow that the reverses were created the same way. We know from interviews with modern engravers and from Scot's report⁴ that reverse dies could be created from scratch much more quickly, in about a day. That implies that hubbing reverses would

have been a waste of time. Nevertheless, a marginally successful experiment was made to produce a complete working hub for the reverse of 1794 half cents⁵.

Collectors have understandably lavished far less attention on reverses than on obverses. For the most part, designs are named for their obverses. The date is on the obverse, and the obverse design is generally much more interesting than that of the reverse. (The recent State and America the Beautiful quarter programs are obvious exceptions to the general rule.) For the cents and half cents of 1808-1857, the reverses are of even less interest than for other series as their designs *seem* identical throughout the period, even though the truth is more nuanced.



Figure 1. Reverse of 1808 S-279, one of the first cents with the Reich/Scot continuous wreath reverse. Image courtesy of Ira and Larry Goldberg, Auctioneers.

Figure 1 shows an early example of the continuous wreath, first used in 1808. It is unknown who designed it. It may have been Chief Engraver, Robert Scot, but more likely, it was his assistant, John Reich, Scot farming out the less important side. Overlays of coins produced over 30 years (Figure 2) show that this hub was used unchanged throughout the period, which saw the production of four different obverse types designed by at least three engravers: Scot's (or Reich's) Classic Head (1808-14), Scot's or Reich's Matron Head (1816-32), Kneass' modified Matron Head (1831-35) and Gobrecht's Young Head (1835-39). Like the half cent hub of 1809, it contained the entire wreath with berries and

1 Sheldon, William H. 1958. *Penny Whimsy*. Harper & Brothers, New York.

2 Eckberg, Bill. 2017a. Hubbed 1793 obverse dies. *Penny-Wise* **LI**, 65-68

3 Breen, Walter. 1983. *Walter Breen's Encyclopedia of United States Half Cents 1793-1857*. American Institute of Numismatic Research, South Gate, CA.

4 Finkelstein, David. 2017. Robert Scot's three-step die making process, part one. *Penny-Wise* **LI**, 68-75

5 Eckberg, William R. 2019. *The Half Cent 1793-1857: America's Greatest Little Coin*. Early American Coppers, West Palm Beach, FL.



Figure 2. Overlay of Classic Head, Matron Head and Young Head reverses. The wreath is unchanged through the period, though there are minor repunchings in the letters of ONE CENT. The peripheral inscription and border dentils vary as they were not part of the hub.



Figure 3. Reconstruction of the wreath hub for the 1808-1839 cents. Note that ONE and the center dot are not centered above CENT, the underline or the ribbon. This asymmetry would remain until it was finally corrected on Gobrecht's Petite Head reverse.

stems, the words ONE CENT, the center dot and the line below CENT (Figure 3). Unlike the half cent hub of the same time, the cent hub lettering is sloppily placed, with ONE clearly skewed to the right of CENT. The general motif, though not the hub, continued in use until the end of the production of the large cent and half cent in 1857.

In 1839, Christian Gobrecht began to work incrementally toward complete cent hubs. Figure 4 shows an overlay of the Silly Head reverses. The wreath, ONE CENT and the underline all match perfectly, though the center dot is gone, it having been tooled off the hub. The peripheral lettering matches closely, but not perfectly. Consistent with the obverses, these reverses appear to have been – but they were not – fully hubbed.



Figure 4. Overlay of the two Silly Head reverses (N-4 and N-9). The wreaths, ONE CENT and the underline all match perfectly, though the center dot has been tooled off of the hub used. The peripheral lettering almost, but not quite, matches. These dies used the hub shown in Figure 3 modified only by having the dot tooled off. .

Gobrecht created his first complete hubs containing all elements in 1836 for the Reeded Edge halves⁶. He experimented further on the Booby Heads. Figure 5 shows an overlay of reverses E, J and K. All elements including the border beads appear to match perfectly, indicating that these reverses were punched from a complete hub. It is of interest that Booby Head reverses were completely hubbed, but the obverses were apparently not.

However, not all of the reverses of the Booby Heads



Figure 5. Overlay of three Booby Head reverses (E, J and K). All components match. The line is gone. The words ONE CENT are still offset from each other, so this hub was created from that shown in Figure 3 without adjusting their spacing.

⁶ Graham, Dick. 2012. *A Registry of Die Varieties of Reeded Edge Half Dollars, 1836-1839*. Privately published.

were from the same hub. Overlay of reverses E and H reveal that reverse H was not from the same hub as the others (Figure 6). The letters of UNITED do not quite align, and the border beads are completely different, as is the spacing between the reverse letters and the border beads. Additionally, the wreath of reverse H is double-punched. Reverse H must have been the first Booby Head reverse made. Strangely, Gobrecht produced the first complete reverse hub *during* the production of the Booby Heads.



Figure 6. Booby Head reverses H (left) and E (center) with overlay of the two (right). The wreaths and ONE CENT matched perfectly in the overlay. Only the letters of UNITED and the border beads were in different places. Unlike the other Booby Head reverses, reverse H was not produced from a complete hub.

Still later in 1839, Gobrecht engraved a new hub for the reverse of the Petite Head. Overlays of reverses from multiple years of this design (Figure 7) show that this hub, like that of the Booby Head reverse, was complete, including not only the wreath and ONE CENT, but also the peripheral lettering and the border. The obverse was also from a complete hub, lacking only the date.



Figure 7. Overlay of Petite Head reverses from 1840, 1842 and 1843. The wreath, all lettering and the border beads match perfectly, demonstrating that all elements were in Gobrecht's master die/hub used during these years. Note that ONE is now centered above CENT and the ribbon.



Figure 8. Overlay of Gobrecht's Booby Head and Petite Head reverses. The wreath is similar, but ONE CENT and the line have now been tooled out of the hub, and the letters centered in the new master die used for the Petite Head reverse.

How did it differ from that used for the Booby Head reverses? Figure 8 shows an overlay of Booby Head and Petite Head reverses. The wreaths are very similar but not identical, the relative positions of ONE and CENT have been changed to they are now centered with each other. Gobrecht, apparently the first to care about the asymmetry of the elements inside the wreath, decided to start from scratch. He engraved a new but very similar wreath and entered the lettering, border beads and raised rim, completing the master die that was used to create the hub that created all of the Petite Head working dies. Gobrecht's new reverse was cleaner and more symmetrical, but it left a lot of empty space on the coin.

Once again, when Gobrecht created the reverse for the Mature Head, he must have created the new reverse die directly. The technology used to create the master hub for the Petite and Mature Head *obverses* likely involved either the Gobrecht/Saxton medal ruling machine or the Contamin pantograph⁷. Though the heads are of different sizes, and the model was slightly modified for the Mature Head, the portraits are far too similar to have been independently engraved.

The same method was not used for the reverses. Overlay of the Petite and Mature Head reverses, adjusted so the wreaths are as close as possible to the same diameters (Figure 9) reveals substantial differences in the leaf and berry positions, in the ribbon and stem ends, and the number of berries. Since the wider rim meant that the wreath for the Mature Head coins would be a smaller size, he engraved a completely new master die, as he

⁷ Eckberg, Bill. 2020. The large cent heads, 1796-1857. *Penny-Wise* LIV, 4-10.



Figure 9. Overlay of Gobrecht's Petite Head and Mature Head reverses. The sizes have been adjusted to make the wreaths as close to the same diameter as possible. The positions of the letters, leaves, beads, ribbon and stems do not match. Gobrecht engraved a completely new reverse for the MH with much wider rims.

had done for the Petite Head. It is obviously patterned on the earlier wreath, but it is even more different from its predecessor than was the reverse of the Petite Head. Elsewhere in this issue, an interesting discussion of this transition can be found⁸.

Gobrecht could have created the Mature Head wreath in two different ways. He could have used the new Contamin pantograph. To do so, he would have to create a relief model larger than the coin, make an electrotype of it, back the electrotype with lead to stiffen it, trace it with the Contamin pantograph to create a hub, polish and finish the hub and use it to impress the new master die. Alternatively, he could directly engrave the new wreath into the new master die. Gobrecht was an engraver, not a sculptor; it seems certain that he used the much simpler second approach.

The above tells us much about Gobrecht's methods. He changed the reverses sequentially as he also did with the obverses. None of the designs was a radical departure from the previous one, but each built upon his experience from the previous one. 1839 was a busy year.

Half Cents

Unlike the large cents, there was no Matron Head type among the half cents. The Classic Heads continued through 1836 with minor modifications to the obverse master die and some working dies⁹. All of the Classic

Head half cents from 1809-1836, like those of the large cents of the period, used the same reverse hub without modification (Figure 10; hub illustrated in ref. 5). Interestingly, the words UNITED and AMERICA align quite well over the years, but STATES OF are positioned very differently on different dies. The relationship between the position of the highest leaf and those words is enough to make most reverses easy to distinguish.



Figure 10. Overlay of half cent reverses from 1809, 1825, 1828 and 1835, including the first and last dies used for the type. All elements but the peripheral lettering and border dentils were included in the hub.

But then it gets complicated. Let's begin with what we know.

I suggest that the reader get a cup of strong coffee or a stronger libation before reading what follows.

The first nine dates of Braided Hair half cents, dated 1840-1848 plus some dated 1849 and all those of 1852, were coined in PROOF only. The head was very much like that of the Petite Head large cent, but the rims on both the obverse and reverse were very wide from the beginning (Figure 11), like those on the Mature Head cents that were not coined until 1843. *Though half cent designs generally lagged behind large cent designs, this aspect of the design appears to have anticipated that of the large cent by three years.* This unprecedented fact was not remarked upon by Cohen, Breen or any other author I have been able to locate.

Perhaps it would help us to understand this issue if we consider how the Mint did business in that era. To put it generously, not all was above board. This was the period covered in a book chapter called "A Workshop for Their Gain"¹⁰. The chapter title was quoted from an article by

⁸ Goldbaum, Rex. 2020. The engraved pattern "Mature Head" cent design model: a look into the mind of Christian Gobrecht. *Penny-Wise* LIV, 133-141.

⁹ Eckberg, Bill. 2017b. How the half cent dies were made: 1794-1836. *Penny-Wise* LI, 133-141.

¹⁰ Taxay, Don. 1966. *The U.S. Mint and Coinage. An Illustrated History from 1776 to the Present*. Arco, New York



Figure 11. Overlay of “original” and “restrike” 1840 half cent PROOFs. T in CENT leans left. The “original” differs from the “restrikes” in having large berries and an extra bit of the ribbon above the wreath (cyan). The other differences are shown more clearly in Figure 11. Despite the minor edits, all were created from the same complete hub.

Richard S. McCulloh¹¹ in the November 14, 1850 *New York Evening Express*. It was the period in which Chief Coiner Franklin Peale, Directors Robert M. Patterson, Snowden, Linderman and Pollock and others in the Mint were producing special coins and medals as a means to acquire in trade pieces for the Mint’s coin collection and for their own profit. As Pete Smith put it, “[e]nough rare pieces got out of the Mint over a sufficient period to suspect the involvement of several insiders¹².”

Proof coins could be obtained from the Mint legitimately for face value, or evidently, for a very small surcharge, in a plush leather presentation case¹³. However, it is not necessarily true that these sets were all issued by the Mint complete and in the year indicated on the coins. It is known that Director Patterson provided Alexandre Vattermare proof sets of different years at the same time, and considerably more “original” half cents

11 The whistleblower had a very checkered history of his own. He served as Assayer and Refiner after Peale left the position to become Chief Coiner and developed an intense dislike of Peale. After leaving the Mint in 1849, he held professorships in natural philosophy at Princeton and later Columbia. *But during the Civil War, he abandoned his position at Columbia to develop chemical weapons (poison gas) for the Confederacy.* The traitorous war criminal spent two years in prison after the war before returning to academia in the former Confederacy.

12 Smith, Pete. 1997. Untangling the tale of the Midnight Minter. *The Numismatist*. **110**, 1007.

13 Breen, Walter. 1989. *Walter Breen’s Encyclopedia of U.S. and Colonial Proof Coins 1722-1989*. Bowers and Merena Galleries, Wolfeboro, NH.

are known than silver denominations of these years, so the half cents of the 1840s were most likely produced at additional times than the silver coins, including until and even later than the late 1850s. This confusion is completely understandable. Nobody has yet uncovered any documentation from the Mint proving that it sold complete proof sets that included half cents in the 1840s.

In addition, no records have been found that document either the production or sale of the 1840-1849 proof half cents. If we can’t be certain about anything related to the origins or dispositions of the proof half cents of the 1840s, they can’t be used to prove anything about Mint activity.

What *do* we know about the proof half cents dated in the 1840s? First, they are found from three different reverse dies (Figures 11, 12), one with large berries (all but one of the berries were enlarged in the die; Fig. 11A1) and a modified ribbon (Fig. 11A2), and two with small berries. The extra fold is actually quite bizarre, as it connects to a leaf, making the leaf look like part of the ribbon.

None of these dies were used for the business strikes or the original proofs of 1849 (large date) and later. We also know that survivorship varies substantially with date. Probably fewer than 15 exist of the 1842, 1845 and 1849 small date with large berries, whereas more than 65 large berry 1841s have been certified by PCGS and NGC as of April, 2020. This contrasts sharply with the report of Gilbert¹⁴, who, without providing a source, claimed 18 originals of each year were struck.



Figure 12. Close-up images of the pick-up points for identifying the A (“original”), B and C (“restrike”) proof reverses of the 1840s half cents. A1 = large berries; A2 = extra fold on ribbon; B = recutting of CENT; C = small berry and raised striations inside border at RICA. All images are to the same magnification. Images courtesy of Ira and Larry Goldberg, Auctioneers.

14 Gilbert, Ebenezer. 1916. *The United States Half Cents From the First Year of Issue, in 1793, to the Year When Discontinued, 1857*. Elder Numismatic Press, New York.

Now we come to raw speculation. The reader will note that there is a great deal more of that than of fact.

The first speculation is the simple notion that those with the large berries are “originals,” and those with small berries, restrikes. Frossard¹⁵ referred to the large berry type as the original, but he didn’t explain why he so thought, and he didn’t realize that there were two different small berry reverses. Breen³ describes seven “series” of restrikes, differentiated mostly by the planchet weights, but also by which reverse was used. Many researchers, myself included, remain skeptical of Breen’s baroque interpretations of the restrikes. The first six of his series used the two small berry reverses. His Series IV and VI coins come on comparable planchets and are from the same reverse die. His Series VII coins are from the large berry “original” die and are of comparable weights to the originals, so how is it certain that they are restrikes? What evidence is there that *all* of the large berry coins are not “restrikes” as well?

Further clouding the issue, so-called “originals” of 1840 and 1841 were struck on planchets with reeded edges that were flattened by the collar during striking. That suggests that they were struck from a common batch of planchets. If so, either they were struck at the same time, or some of the planchets were stored for a year until the 1841s were struck. Which was it? Nobody knows.

In case we still need more speculation, where did the planchets for the 1840-49 proof half cents come from? There is no record of the purchase of half cent planchets after 1825 until 1849, and it seems unlikely that a substantial number would have been left over from 1836. Both Cohen¹⁶ and Breen³ report that the coinage of 1835 exhausted the remaining planchets from 1825. Did it? And if there were some left over, why would they keep them for 4 years when there was no intention of striking more half cents?

Though the source of the copper used is speculative, it seems that the planchets must have been made at the Mint, but it stretches credulity to suggest that each year from 1840-1849 the Mint workers punched a variable number of blanks (how did they decide how many?) from copper strip (where did they get copper strip of the right thickness, and if they made it, why couldn’t they make strip of the right thickness for the later restrikes?)

15 Frossard, Édouard. 1879. *Monograph of United States Cents and Half Cents Issued Between the Years 1793 and 1857*. Privately published.

16 Cohen, Roger S., Jr. 1982. *American Half Cents the “Little Half Sisters”* (Second Edition) Wigglesworth & Ghatt, Arlington, VA.

each year to strike proofs of a series that was not being struck for circulation!

Even worse, why invest an entire week or more of the Chief Engraver’s time to cut new master dies, hubs and working dies for the obverse and reverse of coins that were not expected or intended to be made for circulation *and* produce proofs of those coins each year for nearly a decade?

A great deal of labor and die steel would have been expended to create something of no use and negligible value. That makes no sense *unless* the proof half cents were being struck at some later time for sale. They may have been sold directly to collectors or through one or more of the infamous “favored dealers” of Philadelphia who later profited by selling bogus “1804 dollar restrikes” and by cherry-picking rarities out of all of the cents and half cents that were redeemed at the Mint for the small cents beginning in 1857.

And, if we’re going *there*, why were the restrikes, supposedly many of them produced during the 1850s, made on planchets of substantially incorrect weights when real planchets were on hand?

If profit is the motive, and no other motive makes any sense, what better product could the Mint make than proof strikes of coins that didn’t exist except as a clandestine item for sale to eager collectors, and what better item could that be than half cents of the 1840-1849 period?

All of this might suggest that *all* of the proof half cents of the early 1840s were produced later, probably after 1843 when the wide rims were introduced to the cent. With the evidence we have at the present, I don’t believe we can even make educated guesses about when they were first coined. Though we don’t know the *when*, the *why* seems quite clear. PROFIT!

That said, the few known 19th century auctions of proof sets from the period as well as those in the Smithsonian Institution include large berry half cents¹⁷. *If* the inclusion of a large berry half cent can be taken as an original set of 1840-1842 – and they came from the Mint collection so *many* kinds of chicanery are possible – this aspect of the half cent design *truly anticipated* the large cent design by several years.

I don’t generally care to speculate, but I believe it is quite reasonable to question whether any truly “original” proof half cents of the 1840s exist.

Of course, whether or not genuine original proof half cents from the 1840s actually exist, there are quite

17 Dannreuther, John W. and John J. Kraljevich. 2017. Provenance lost, provenance found. *ANS Mag.* 41-45.

a number of proof half cents with those dates. All are rare and avidly collected by those who collect proof half cents. It probably matters not at all to the collector whether their status is legitimate or not. After all, even those labeled as restrikes are avidly collected, as are several other types of clandestinely-produced coins.

To collectors, reverses are generally less important than obverses. It would appear that Mint engravers felt the same way. The same reverse hub was used from 1808-1839 on cents and from 1809-1836 on half cents by at least three and possibly four different engravers, and both were closely copied by Gobrecht when he pro-

duced the reverses for the Braided Hair cents and half cents. These reverses would at first seem to be uninteresting to study, as all from 1808-1839 (1809-1836 for half cents) were produced from the same hub, so variations other than in the legends are negligible. New cent hubs were introduced in 1839 and 1843, and a new half cent hub was introduced, evidently(?), in 1840. Some of these new hubs were complete, so it is truly challenging to tell the dies from them apart except by tiny flaws that appear in some, but the changes in Gobrecht's engraving procedure in 1839 add considerable interest to the story of a very stereotyped series.

* * * * *

ANOTHER LOOK AT 1796 DRAPED BUST CENTS

Dennis Fuoss

Introduction:

I continue my examination of the cents of 1796. In an earlier article¹ I provided some historical and numismatic background for the cents of 1796. The recorded total mintage of cents for 1796 is just 473,200. There are 46 distinct varieties (die combinations) known for the date. These include 11 Liberty Cap varieties and 35 Draped Bust varieties. Straight division yields a paltry average of 10,286 coins per die-pair. Die-chain evidence indicates that cents dated 1796 were made along with those dated 1795 and 1797 (4). 109,825 cents (presumed Lib. Cap.) were delivered from May 12 – June 8. 363, 375 cents (presumed Draped Bust) were delivered from Oct. 12 – Nov. 24.

I conducted an auction survey of 1796 draped bust cents, in an attempt to understand the relative scarcity of each variety². Note that even the most common 1796 varieties are not plentiful. Eight varieties are considered R3 (estimated population of 201 – 600)³. The rest are scarcer. It has been estimated that the extant population of all 1796 cents is between 4000 and 7000 coins². This is between 1% and 2% of the recorded mintage.

For this work, I again consider 1796 draped bust varieties. The goal is to gain insight into the sequence of emission for the 35 varieties. 20 distinct obverse dies were used to fabricate the 1796 draped bust cents, all with the same head style. The 21 unique reverse dies can be grouped into three categories: these are broadly labeled the “Rev. of 94”, the “Rev. of 95”, and the Rev. of 97” (please see Appendix-A for a description of these rev. styles). The Mint did not keep records for specific die pairings. There are no daily records of mintages. There are written records that indicate the dates and

quantities of early cent deliveries (4). Copper purchases were also recorded by the Mint. As William Eckberg recently explained, the coins themselves are first-hand sources from the events that transpired in the early U.S. Mint⁴. Relevant “evidence” can be extracted from an examination of the coins, with inferences made possible by the similarities and/or differences observed between varieties.

Review of Past Work on Emission Sequence

“We stand upon the shoulders of giants”. This popular quotation has been used often in reference to progress in fields as diverse as philosophy and technology, and it is appropriate for numismatic research as well. A number of authors have considered the emission sequence for 1796 cents (see Bibliography). I wish to focus on two of these authors, to understand their rationale for ordering the varieties of 1796.

Sheldon, in Penny Whimsy (3) states his desire to “systematize this date...., arranging the forty-four known varieties in a continuous progression of obverses and reverses” (when P.W. was published in 1958, two varieties [NC-6 and NC-7] were not yet discovered). He goes on to note that he does not maintain that the “the order here fixed upon is the exact order in which the coins came from the Mint”. Sheldon’s 1796 classification was built upon the earlier work of Gilbert and Elder (1). Sheldon’s arrangement for the 1796 draped bust cents begins with Gilbert’s first variety (S-92 or G-1), and proceeds systematically according to obverse die characteristics and die-pair linkages, to end with S-119. The NC varieties are added in sequence (in conformity with dies they share with S-numbered varieties), rather than listed at the end. Die-chain logic is

utilized wherever possible; for example, the six varieties that share OBV 8 are listed as S-93 to S-96, S-NC-2, and S-NC 3, and the five varieties that share REV U are listed as S-106 to S-110.

Sheldon's system has survived as the best one for classification purposes. The main complaint about the Sheldon scheme is that the "NC" varieties do not fit neatly into the numbered sequence. Sheldon lays no claim to insight about the actual emission sequence. Even a casual inspection of the Sheldon arrangement reveals the disorganized nature of the 1796 draped bust listing. There is no consistent usage of rev. die style, and no consistent progression from one rev. style to another. This is not Sheldon's fault – when two rev. dies of differing style share one obv. die, he dutifully assigns successive numbers to each variety. It all makes sense, unless the objective is to comprehend (in a temporal manner) how it occurred. In other words: "When was Rev. J (Rev. of 95) used with Obv. 8, and when was Rev. Y (Rev. of 97) used with that same obv.?"

Breen, in his Encyclopedia (4) takes a much more ambitious approach than Sheldon to ordering the varieties. For the 1796 Liberty Cap cents, there is general agreement between Breen & Sheldon. (Breen argues that Sheldon's final Lib. Cap variety [S-91] is actually the first one produced). Breen re-orders the entire sequence for the 1796 draped busts, utilizing every tool at his disposal (observable die characteristics, die-chain and die-state information, planchet characteristics, and cent delivery data from 1796 & 1797) to devise a new order for these cents. Breen numbers 12-46 incorporate all 35 of the known 1796 draped bust varieties. Table 1. lists the Breen sequence for the 1796 draped bust cents, along with the Sheldon reference information (Sheldon#, and Obv. and Rev. designations). The dark horizontal bands in Table 1 separate the groups as Breen does in the text of his Encyclopedia. Breen makes the important observation that the cents of 1796 are struck on at least two different types of planchets. First, there are the "Governor & Company" or "Coltman" blanks, which are rough, dark, and non-planar. The resulting cents tend to have dark color and a rounded border on one side. Then, there are the Boulton blanks, which have light color, smooth surfaces, and edge symmetry. I consider it likely that elemental analysis (via x-ray fluorescent spectroscopy, XRF) performed on cents from this era would yield insight about their copper source.

Breen designates S-108, the only 1796 draped bust variety to utilize 1794-style (broad) dentilation on the obverse die, as his first draped bust variety (Breen#12) (Breen#1 through Breen#11 designate 1796 Lib. Cap

Breen #	Sheldon #	obv #	rev #	Rev. Style
12	108	17	U	Rev 94
13	107	16	U	Rev 94
14	106	15	U	Rev 94
15	109	18	U	Rev 94
16	110	19	U	Rev 94
17	111	20	U	Rev 94
18	NC-5	20	V	Rev 94
19	112	19	V	Rev 94
20	97	9	P	Rev 95
21	98	10	P	Rev 95
22	99	10	Q	Rev 95
23	NC-4	11	Q	Rev 95
24	100	11	R	Rev 97
25	101	11	S	Rev 94
26	102	12	S	Rev 94
27	103	13	S	Rev 94
28	92	7	H	Rev 95
29	NC-1	7	I	Rev 97
30	94	8	K	Rev 97
31	NC-2	8	M	Rev 95
32	96	8	N	Rev 95
33	NC-3	8	O	Rev 97
34	93	8	J	Rev 95
35	95	8	L	Rev 95
36	116	23	X	Rev 95
37	117	24	Y	Rev 97
38	NC-6	25	Y	Rev 97
39	118	25	Z	Rev 97
40	119	25	AA	Rev 97
41	113	21	W	Rev 97
42	114	22	W	Rev 97
43	115	23	W	Rev 97
44	105	14	T	Rev 97
45	104	13	T	Rev 97
46	NC-7	26	BB	Rev 97

Table 1. Breen sequence for the Draped Bust cents of 1796

varieties). Breen's first 8 draped bust varieties (B#12 through B#19) are all characterized by the Rev. of '94 style. Breen's final 10 draped bust varieties (B#37 through B#46) are all characterized by the Rev. of '97 style. Breen also notes that "There is evidence that many (not all) of numbers 37-45...were struck on Boulton blanks" (4). The 17 draped bust varieties between the first group and the last group (B#20 through B#36) are a rather diverse group, but generally comprise the Rev. or '95 style. Another characteristic shared by virtually all varieties in this middle group is the presence of a compact fraction (1/100) on the rev. Die-chain and die-

state evidence generally dictates the ordering within each of Breen's three broad groups.

1796 Taxonomy Study:

Before attempting to extend the study of the 1796 draped busts beyond the work of Sheldon and Breen, I wish to acknowledge the tremendous leap forward that each of their contributions was. Their keen powers of observation, collaboration with other collectors, and meticulous note taking is responsible for our current level of understanding. It is with trepidation that I venture to offer an opinion that differs from Breen. However, every author has acknowledged that uncertainty exists regarding emission sequence. I think that I can add some evidence to the quest, while deferring to Breen's judgment in most cases (4). I will make my case, and let the reader form their own opinion about the emission sequence for 1796.

The Evidence

Careful study of the obverse and reverse characteristics of each 1796 draped bust variety yields some features where distinctions can be made. The head style of the obverse dies is quite uniform, with a single punch utilized for all dies. Letters and numerals are also of uniform style, although a few distinctions can be made. In addition to the three distinct reverse styles noted (see Appendix-A), some stylistic differences are found. Among the distinguishing features are:

- Obv. – “B” in LIBERTY

At some point, the “B” punch was damaged, with the upper left serif becoming blunted.



Reg. B (S110) Blunt B (S100) B/inverted B (S103)

This feature offers potential for discerning die progression, since all dies made before the damage incident can be expected to have a full “B”, and all dies made after the incident can be expected to have a blunt “B”. Of course, like most things about the 1796 cents, it is not that simple. Obv. dies with blunt “B” are found paired with all three Rev. die styles ('94, '95, and '97). In four cases, an obv. with blunt “B” shares a rev. die with regular “B” obverse(s).

I was initially excited to observe that the famous LIHERTY obverse (used for S-103 & S-104) has BOTH styles of “B” in one letter. The famous “H” is formed by two blows – first a regular “B”, upside down, and then a blunt “B”, rightside up! Could this be “the moment”

when the blunt “B” was born? In other words, did the upper serif of the “B” break off while attempting to correct the errant backwards “B”? This seemed plausible, until I realized that the S-103 obverse (obv. 13) was used with rev. S, as was the S-101 (obv. 11), also with blunt “B”. However, Obv. 11 (S-101) was apparently used first, since rev. S is in an earlier die-state than it is when paired with Obv. 13 (S-103). That ruins my pet theory! I now believe the LIHERTY obverse was probably made earlier (with a backwards regular “B”), but before it was utilized, the error was noticed, and corrected, using the blunt “B” punch.

I speculate that the Blunt “B” was created at some point in 1797. There is considerable evidence that cents dated 1796 were delivered in 1797. Furthermore, there are four instances where 1797-dated obverse dies and 1796-dated obverse dies share reverse dies. There are 8 obv. dies (13 varieties) dated 1797 with a blunt “B”.

- Obv. - Knob on 6 in DATE

The numeral “6” in the date is found with either a round knob on the top loop, and a blunt end on top.



DATE (S100)



DATE (S110)

Here again, the possibility arises that a numeral punch may have been damaged at some point during die fabrication, providing a “marker” of sorts. Earlier made dies could be expected to have a knob-6, while those made after the “6” punch was damaged would show the blunt-6. Sadly, this distinction did not prove useful. Obv. dies with Knob-6 are found paired with all three Rev. die styles ('94, '95, and '97). I concluded that this phenomenon had a different cause than damage to the numeral punch. I now hypothesize the following: What if the engraver had a “6” punch and a “9” punch? They would be virtually identical and interchangeable, but, one of them had a rounded tail, and the other had a blunt tail. All “9”s for the draped bust cents of 1796 seem to be blunt, as are most “6”s. It is an interesting feature, but not helpful for emission delineation.

- Rev. - Style (94, 95, or 97)

The reverse style is probably the single most important characteristic by which the 1796 draped bust cents can be classified (see Appendix-A for Rev. style Definitions). It is tempting to construct three broad groups of coins, based solely on this criterion. In general, I think it is fair

to do this. However, one needs to also make allowances for die-chain information and die-state progressions. When this is done, the water gets a little muddy, as we will see.

- Rev. - Fraction

The fraction (1/100) on the Reverse can generally be characterized as compact or wide.



Compact Fr. S-100 Wide Fr. S-118

The construction of the fraction is consistent, with all Rev. of '94 and Rev. of '95 having a compact fraction, and all Rev. of '97 having a wide fraction.

- Rev. - Knot

Some reverse dies were produced with a missing knot on the bow of the ribbon.



Knot (S110) Missing Knot (S114)

All of the Rev. of '94 and Rev. of '95 dies have a knot. Only some of the Rev. of '97 dies are missing the knot. The knot is also missing on a number of rev. dies used to make 1797 cents.

- Rev. - T-A-T spacing

The spacing between letters can be a difficult variable to use for taxonomy, since it depends largely on the whimsy of the engraver. The engraver probably establishes a "pattern", and stays in that groove until the routine is interrupted. By studying the spacing of "T-A-T" in STATES, I detected some dies where these letters are "close" or connected, some dies where these letters are "widely" spaced, and an intermediate case. These stylistic differences can provide corroborative evidence for die progression.



Close T-A-T (S97) T-A-T (S110) Wide T-A-T (S118)

The Rev. of '95 dies frequently (not always) use Close T-A-T. The Rev. of '97 dies frequently (not always) use Wide T-A-T.

- Rev. - A-M-E spacing

The spacing of A-M-E in AMERICA is similar to T-A-T in STATES. The engraver would be expected to loosely follow a pattern for die development. I noticed two distinct cases regarding the spacing of A-M-E.



Close A-M-E (S97) Wide A-M-E (S114)

All of the Rev. of '94 dies and all of the Rev. of '95 dies exhibit close spacing of A-M-E. Many (but not all) of the Rev. of '97 dies also have close A-M-E.

- Rev. - spacing from final "A" to ribbon

The distance between the final "A" in AMERICA and the right ribbon varies from close to distant, and includes intermediate cases.



Close A (S114) Medium A (S110) Distant A (S93)

Most (but not all) of the Rev. of '97 dies exhibit close spacing from A to the ribbon. Most (but not all) of the Rev. of '95 dies exhibit distant spacing from A to the ribbon. All of the Rev. of '94 dies show intermediate spacing from A to the ribbon.

Taxonomy Results & Discussion

The results of my observations of the various die characteristics described above are summarized in the 1796 draped bust taxonomy table shown in Table 2.

The first two columns in the table provide the Breen# and Sheldon# for each of the 35 varieties. The die varieties in the table are divided into three broad sections. These can be thought of as GROUP-1, predominated by the Rev. of '95, GROUP-2, predominated by the Rev. of '94, and GROUP-3, predominated by the Rev. of '97.

Note that while I continue to refer to the die varieties using the Breen numbers (B#12 through B#46), I have re-ordered the sequence in this table, using the following insights:

- Breen makes the case that the Rev. of '94 varieties (Breen #12-19) deserve top billing (as the oldest design), I believe there is a more powerful argument for giving priority to the Rev. of '95 varieties. This argument is provided by the 1796 Liberty Cap cents,

which immediately precede the mintage of the draped bust cents. Every 1796 Lib. Cap variety utilizes the Rev. of '95. It makes a lot more sense to continue using this Rev. style, at least until a shortage of dies requires an alternative. For this reason, I begin the table with Breen#20-22.

- While it would be convenient to continue with Breen #23-27, I have instead opted to relocate these five varieties to the bottom of GROUP-2, for two main reasons. 1. They include three varieties with Rev. of '94. 2. They primarily (4 out of 5) have a Blunt "B" in LIBERTY. This is a characteristic that I think appears later in the die sequence (probably some time in 1797). Therefore, it makes sense to locate the Blunt "B" varieties later in the series, where possible. Note that two of the varieties in GROUP-2 (B#23 & B #24) do not seem to "fit" into GROUP-2 because they do not have Rev. of '94. However, they are linked (via Obv. 11) to B#25 (S-101). Future evidence may prove they belong somewhere else, but for now, I defer to Breen, and keep these three varieties linked together.

- Breen #28-36 (all with Rev. of '95) follow Breen #20-22 to round out my GROUP-1.

- There are three Rev. of '97 varieties included in GROUP-1. They are all linked with other GROUP-1 varieties by obv. die sharing. It may some day be proven that these obv. dies were used, put in storage, and then put back into service. For now, I will go with the die-chain data.

- GROUP-2 begins with Breen #12-19, all with Rev. of '94. I believe this group belongs in the middle, because the Rev. of '95 varieties deserve to be listed at the top (see rationale above), and the Rev. of '97 varieties (with exceptions) should be the last. The evidence for the Rev. of '97 being made later is more than *prima facie* (ie. Rev. style); there are a number of stylistic elements (eg. Wide fraction, Close A-to-ribbon, and Blunt "B" on obv.) that relate these dies to others dated 1797. The exceptions (B#24, 29, 30, 33) are all die-chained to other varieties with different Rev. types, and their rev. characteristics also match more closely with their neighbors than GROUP-3.

- I chose to include Breen #23-27 in GROUP-2, for reasons stated above (eg. they have a Blunt "B" in LIBERTY and/or they use Rev. of '94). Two varieties (B#23 & 24) do not seem to "fit", since they have different Rev. style. More research may determine where they fit best.

- GROUP-3 is unchanged from Breen's final group. These are all Rev. of '97 varieties, and (as indicated by

Breen), most are struck on superior (Boulton) planchets. GROUP-3 dies are characterized by wide fraction, Close A-to-ribbon spacing, and (generally) a missing knot. This group includes the Nichols Find variety, S-119 (two 1797 varieties, S-123 and S-135 are also associated with this hoard).

It may seem that I am rejecting Breen's thesis for the 1796 draped busts. That is not the case. In essence, my only real argument with Breen involves the Rev. style that deserves to be listed first (I think the Rev. of '95 is first). I agree with most of Breen's ordering. There is one instance where I unchained two varieties with obvious linkage (Breen #22 & #23 share Rev. Q). I did this for consistency within my GROUP-2 (the Rev. of '94). However, I may be proven wrong.

Opportunities for Further Study

Although I limited my discourse here to the cents of 1796, I admit that their production is part of a continuum that includes cents dated 1797 (and perhaps other dates). It might make sense to attempt to integrate the whole body of draped bust cents from the 18th century.

Another promising avenue of research involves studying the metallurgy of the cents themselves (using XRF technology). XRF analysis should permit us to identify the source (mine) for the copper used to make each cent. Once enough coins have been analyzed, some statistical inferences should be possible. By combining the XRF results with Mint cent delivery records, and variety rarity estimates, further inferences about their time of emission may be possible.

Summary and Conclusion:

I looked carefully at the die characteristics of all 35 varieties of the 1796 draped bust cents. I noted a number of characteristics and stylistic features that enabled reconsideration of the conjectured sequence of creation for these dies. I can not make any specific inferences about the emission of the coins. Did various dies get used more than once? (It seems likely) Did mintage extend beyond the calendar year 1796? (Many authors think "yes") Is the actual mintage for the year different than the recorded mintage? (Probably) The main thrust of my assertions is: generally, the Rev. of '95 varieties were minted earlier than the Rev. of '94 varieties, and the Rev. of '94 coins generally preceded the Rev. of '97 dies. It must be understood that the Mint was operating under a lot of pressure to produce cents, and shortages of cent dies probably resulted in a lot of improvisation. The refurbishing & re-use of previously discarded dies seems entirely possible. Operations were disrupted by yellow fever outbreaks, and the supply of copper planchets

Breen #	Sheldon #	obv #	rev #	OBV. Blunt B	OBV. Knob of 6	Rev. Style	REV Fraction	REV Knot	REV T-A-T	REV A-M-E	REV Final A to ribbon	note
20	97	9	P		round knob	Rev 95	compact		Conn. TAT	Conn. AME	distant	
21	98	10	P			Rev 95	compact		Conn. TAT	Conn. AME	distant	
22	99	10	Q			Rev 95	compact		close	Conn. AME	distant	First use of Q rev.
28	92	7	H			Rev 95	compact			Conn. AME		
29	NC-1	7	I			Rev 97	compact			close		
30	94	8	K			Rev 97	compact		Conn. TAT	Conn. AME		
31	NC-2	8	M			Rev 95	compact		Conn. TAT	Conn. AME	distant	
32	96	8	N			Rev 95	compact		Conn. TAT	Conn. AME	distant	
33	NC-3	8	O			Rev 97	compact			close	distant	
34	93	8	J			Rev 95	compact			Conn. AM	distant	
35	95	8	L			Rev 95	compact			close		
36	116	23	X		round knob	Rev 95	compact		close	Conn. AME	distant	
12	108	17	U		round knob	Rev 94	compact			close		Only obv. With course dent
13	107	16	U			Rev 94	compact			close		
14	106	15	U			Rev 94	compact			close		
15	109	18	U		round knob	Rev 94	compact			close		
16	110	19	U			Rev 94	compact			close		
17	111	20	U			Rev 94	compact			close		
18	NC-5	20	V			Rev 94	compact			close		
19	112	19	V			Rev 94	compact			close		
23	NC-4	11	Q	Blunt B		Rev 95	compact		close	Conn. AME	distant	2nd use of Q rev.
24	100	11	R	Blunt B	round knob	Rev 97	compact		Conn. TAT	Conn. AM		Vertically spaced fraction
25	101	11	S	Blunt B	round knob	Rev 94	compact		close	close		
26	102	12	S			Rev 94	compact			close		
27	103	13	S	Blunt B		Rev 94	compact			close		
37	117	24	Y		round knob	Rev 97	wide	missing	wide TAT	close	close	Breen says 37-45
38	NC-6	25	Y		round knob	Rev 97	wide	missing	wide TAT	close	close	struck on Boulton planchets
39	118	25	Z	Blunt B	round knob	Rev 97	wide		wide TAT	far	close	↓
40	119	25	AA	Blunt B	round knob	Rev 97	wide		wide TAT	far	close	↓
41	113	21	W		round knob	Rev 97	wide	missing		far	close	↓
42	114	22	W	Blunt B		Rev 97	wide	missing		far	close	↓
43	115	23	W		round knob	Rev 97	wide	missing		far	close	↓
44	105	14	T			Rev 97	wide	missing	wide TAT	close	close	↓
45	104	13	T	Blunt B		Rev 97	wide	missing	wide TAT	close	close	↓
46	NC-7	26	BB		round knob	Rev 97	wide	missing	wide TAT	close	close	↓

Table 2. Taxonomy Table for Draped Bust cents of 1796

was not steady. The technology for hardening die-steel was still in its infancy. Dies failed (cracked or broke) frequently and unpredictably. These chaotic conditions produced a plethora of die varieties, and some very thought-provoking mysteries for modern investigators. The die-pair progression presented in Sheldon's work (3) is probably not accurate, but it is useful for classification purposes. The proposed sequence by Breen (4) provides more insight into the manner in which cent dies were produced & used, but it is not completely consistent or necessarily accurate. This work attempts to extend our knowledge, while admitting that more information will be needed to fully comprehend the emission sequence for 1796.

Acknowledgement

For my research for the present investigation, I utilized the excellent photos from the Dan Holmes sale of Early Date U.S. Cents (5). The reasons are 3-fold: 1. Dan had at least one example of every Sheldon variety in this collection. 2. Most of Dan's coins were in superior grade, thereby enabling study of small details. 3. The high-resolution photos of the Holmes coins are available on-line from Ira & Larry Goldberg (My personal thanks to the photographer: Lyle Engleson).

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APPENDIX

Illustration of the three categories of reverse die styles observed on 1796 draped bust cents.



1. Rev. of '94. Characterized by broad dentilation at the rim. Other distinguishing characteristics include a

double leaf on top of the right branch (also found on Rev. of '97), and the left-most leaf of the lowest inner leaf pair on the right branch pointing to the bottom of "T" in CENT.



2. Rev. of '95. Characterized by single leaves at the top of BOTH left branch & right branch. Other distinguishing characteristics include narrow dentilation at the rim, and a compact fraction (1/100).



3. Rev. of '97. Characterized by a double leaf on top of the right branch (also found on Rev. of '94), and narrow dentilation at the rim. Another distinguishing characteristic is the left-most leaf of the lowest inner leaf pair on the right branch ends above the bottom of "T" in CENT.

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"ALL IN THE FAMILY" 1804 C-6 BASED STRUCK COUNTERFEITS

Jack D. Young

I put together a presentation in May for an on-line coin club as an introduction to counterfeits, and a discussion of one "family" of struck fake half cents in particular. I thought I would summarize it as an article for EAC members.

I recently took the opportunity to discuss one of these examples with an Internet seller, who stated his coin came from a respected auction house. The "coin" in question was an 1804 half cent based on the C-6 variety. This one is a bit more difficult to attribute as

“bad,” compared to the other family members, as it more closely matches the genuine example used as the “source” coin, especially the date.

My note to the seller and the image of this example follow:



“Coming from ‘a famous American auction house’ really doesn’t authenticate it in my opinion, in the current environment of high grade counterfeits. I have documented fakes sold in major auctions, with several being in top Third Party Graders’ slabs as well. In each case, what protects the buyer is his own knowledge and the auction house’s/TPG’s guarantee.

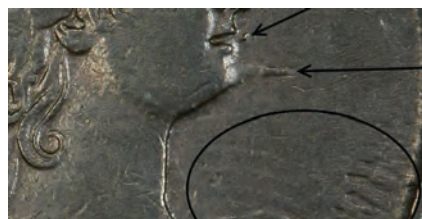
“The 1804 C-6 is a commonly used platform for current counterfeits and always warrants a second look. In the case of yours I’ll start with the obverse. I have included an image of yours to a known genuine example. This die pairing ALWAYS has the spiked chin feature, but yours is diminished or tooled as you can see. Also the ‘finger prints’ seen on all are also diminished on yours. On the reverse the die breaks of the early state only partially show on yours, from the fraction to ‘U’- most are tooled away, either in the die to strike this or the coin itself, which should include a break through the tops of ‘MERIC’ and at the top of ‘OF’. From the images it doesn’t appear the coin is doctored, though. I am curious what the edge looks like—maybe you could post an image?”

I received no further responses and the Internet selling venue removed the listing...



Obverse compared to a known genuine example (courtesy of PCGS)

In the obverse comparison image I have circled two of the attribution and die state features to look for in a genuine example. The “forked” tongue and “spike” from the chin as well as the “fingerprint” feature in the right obverse field are **KEYS**!



Spiked chin and fingerprint features ALWAYS visible on genuine 1804 C-6 obverses (image courtesy of PCGS)



Reverse compared to a known genuine example (courtesy of PCGS)

In the reverse comparison image I have circled and pointed out some of the attribution and die state features to look for in a genuine example in green. The die cracks seen from the denominator of the fraction as well as over “MERICA” and the die chip under the “A” of AMERICA are **KEYS**! I also circled some of the attribution points in white that are common to many of the struck fakes (hold that thought!). The counterfeits resemble state M-1.0 with several cracks and breaks reduced or removed through the counterfeit manufacturing process.



Die chip under “A”

Note! Attribution is one of the 1st steps I take in researching a suspect coin. If the coin can’t be attributed, that is a huge clue—“Houston, we have a problem!” There are many quick online sites to aid with this critical part of the review, including PCGS CoinFacts and NGC’s VarietyPlus. Being in a coin club that specializes in the series is invaluable as well including focused

Facebook Groups. I find myself often asking experts in the series to verify my attributions.

And as these projects all seem to go, continued research leads to additional images of other similar examples. As a side note, we have the advantage of sharing images with contacts at the top TPG's—the following image is courtesy of NGC and documents an example that practically mirrors the 1st one in this discussion. It was submitted for authentication/ certification and was returned as a counterfeit.



Same “die state” struck counterfeit, courtesy of NGC

We have seen nearly countless examples for sale in Internet selling venues. The following is a sample of what we have documented over the last couple of years.



Note! All in the family! Notice the flat squared edges on these—you can literally stand them on edge. The significance of the squared edges on these is that the first use of the close collar on half cents wasn't until 1825.

And then there is this one! The counterfeiter modified the C-6 reverse to be stemless; there are no authentic 1804 spiked chin stemless wreath varieties “out there”!



Only on the Internet: “C-6” stemless reverse

And continuing this presentation with a couple of additional examples submitted to another major TPG for certification and returned as “no good”...



So we have seen every date from 1800 to 1808 with this same reverse—not really what is meant by “collect the whole series”!

It appears there are at least two different obverses used with a common reverse to strike these. To quote a knowledgeable friend and numismatist, “They used an 1804 spiked chin obverse to make a hub. They then removed the date from that hub to make dateless obverse

dies and punched the different dates into the dateless dies. They do come from more than one obverse hub though, as the 1806 and 1807 that Jack posted are from a different obverse hub (I don't know what date/variety was used to make that hub). You can see that on the spiked chin hub the highest wave of the hair is under the upright of the R in LIBERTY. On the non-spike chin hub it is below the center of the R. There may be other hubs as well."

And a side note- working through the research and summary of a subject "coin" is always a learning experience for me! Developing this presentation, I went to my very disorganized "Dark Side Desk" to image any examples I have from this "family". The two examples on the right are rather typical for these, one with the 1804 date, the other 1808 and both sharing the common 1804 C-6 reverse.



3 examples from the author's collection

The surprise is the one on the left, as this example is also dated 1804 but actually has the die breaks of the later die states, so it doesn't fit with the rest of the group; and I did not remember where it came from (I have friends at shows hand me examples for the collection as well as send me examples for the cause). And this afforded a new learning opportunity appropriate to share here!

Note: Genuine 1804 C-6 half cents are often collected by the number and progression of die breaks of the reverse, with 12 main ones per Manley referred to with minor differences progressing through the 12 states (chart image follows):



Image courtesy of Bill Eckberg

Note: There is a state "13.0" imaged at the end- this is an unconfirmed late state that the late Walter Breen envisioned as the next probable state but never confirmed. As a result, Gene Braig had several examples made (cast) to represent this progression.

In researching my example, it was confirmed through several of my EAC friends that mine is one of Gene's counterfeits and I add images of it here for reference. As I have stated in many of my summary articles, I am never quite sure where this research will take me, but it has always led to learning more about a particular series than I knew when I started!

And my Gene Braig fantasy piece as follows:



Gene Braig "fantasy" piece late die state

And of course this never ends...I was recently presented

with a box of 508 “coins” to sort through including five from the C-6 “family”.



Different dates with the common “C-6” reverse!



From the “Dark Side Box Collection”!

As always, the best way to protect yourself from this type of fake for sale is to learn the series yourself. Buy the reference books, join a discussion group or club focused on your interests, such as EAC, and ask other experienced members and friends. And review similar items on the Internet—the major auction houses’ sales archives like Heritage’s, and NGC’s and PCGS’s variety pages are great on-line resources. There is nothing more deflating to anyone in the coin hobby, but especially to a collector just getting started, than making this type of mistake purchase.

* * * * *

THE ENGRAVED PATTERN “MATURE HEAD” DESIGN MODEL: A WINDOW INTO THE MIND OF CHRISTIAN GOBRECHT

Rexford Goldbaum

In the absence of contemporary documentation denoting the mintage figures or details of issuance of early proof Braided Hair cents (1839-1857), it has long been considered a possibility that several proof issues may in fact be restrikes, perhaps struck in the late 1850s alongside those of the proof half cents of the type. For the years 1844 through 1849 in particular, all of the known proof-only cent die varieties (meaning the dies used to strike them were not also used to strike coinage for circulation) display an identical irregularity upon the reverse rim, indicating that they were all struck using the same reverse die; from this, it has been inferred that proofs for these years may have been struck simultaneously, and thus after the dates they display. As proof-only varieties exist for other dates in the series, there has been some contention that they may have similarly been created at a later time, likely in order to fill collectors' holes.

For the year 1843, two varieties of proof cents exist: the Newcomb-14, which is struck from proof-only dies, and the Newcomb-12, which shares dies with business strikes. As such, the Newcomb-14 has been suggested to

be a later restrike, following the above argument. However, the recent discovery of an example of this variety that was undeniably struck within the year 1843 provides the very first piece of evidence we have that the variety was indeed an original striking, and as such may suggest that the proof-only varieties apparent throughout the series are similarly contemporary to the dates they display, with the reverse die of 1844 through 1849 simply being saved and reused through the years.

Recently a coin came to my attention which, at first glance, appeared the victim of an array of unfortunate post-mint modifications, perhaps the engraving project of some unoccupied youth or of a metalworker honing his skills. Upon closer inspection, however, a markedly different story is revealed — one relating definitive intent, geometrical exactitude, and admirable thoroughness, simultaneously a work of art in its own right and an incomparable insight into the design process of Chief Engraver Christian Gobrecht..

The modifications take the form of a slew of lines, circles, and small indents etched into the surface, many



The 1843 Mature Head Design Model

of which appear to closely mimic or reference the design of the underlying coin, retracing the outlines of the devices and interspersing them within grid-like circles of varying size. Of note are several small circles located at consistent distances along the obverse perimeter, a rectangular set of lines mapped out below the portrait, a slight retracing of the portrait itself above and to the left of the original, and similar retracings of the lettering and wreath upon the reverse. Upon the areas of the surface untouched by needle or blade, there is a distinct dearth of damage, the surfaces vacant of distracting handling marks or hairlines and decorated with a wholesome, pleasantly toned patina of originality.

The canvas for this handiwork is itself a rarity, an 1843 “Petite Head” Large Cent in the proof-only N-14 variety. A mere fifteen to twenty proof cents are estimated to have been produced during this year, and as such it would be bizarre and tragic for one of those few to be the subject of such severe alterations as the above piece appears to display.

The collector well versed in the copper coinage of this period may be aware that at some point during the year of 1843, a significant change was made to the design of the Petite Head type in the Braided Hair cent family; namely, the obverse portrait was widened slightly and rotated in respect to the date and stars, and the reverse lettering was enlarged and the wreath moved slightly inward. This new design, commonly referred to as the “Mature Head” type (Fig. 1), would be used on hubs for the remainder of the series until the discontinuation of the denominational type in 1857 in favor of a smaller planchet. It is this transition that is of vital importance to the identification and significance of our piece.



Fig. 1: Mature Head Type

Looking back at our engraved cent, it is evident that a simple compass and straightedge were used to carve into the surface. In the very center of each of the many circular engravings there is an indented point, the remnants of the burrowing of the pointy bit of a compass into the surface of the metal as the engraver traced its needle upon the face of the coin. Additionally, bisecting the center of each of the small engraved circles located around the perimeter of the obverse is a sort of curved arc. This would indicate that the engraver used a compass held at a fixed length and proceeded clockwise, as evidenced by the corresponding clockwise rotation of these arcs, around the obverse to measure and mark their positions.

Below (Fig. 2), we find an interesting overlay of the two aforementioned types: our own engraved Petite Head coin layered atop an example of the Mature Head type of the same date, the latter rendered in sepia so as to better distinguish the devices. Confirming previous findings¹, several details of the two pieces appear to align

¹ Eckberg, Bill. 2000. The large cent heads, 1796-1857. *Penny-Wise* LIV, 4-11.

exceptionally well when overlaid as such. Most notably, the thirteen obverse stars of the Mature Head cent may be found neatly arranged within several corresponding circular engravings upon the proof Petite Head coin, and the date on the Mature Head piece appears similarly situated within an engraved rectangular border. On the reverse, the enlarged and relocated “UNITED STATES OF AMERICA” text on the Mature Head example also fits well within two engraved circular grid lines.



Fig. 2: Cent Type Overlay (Engraved Petite Head over Mature Head)

In Fig. 3 (below), some basic elements of the engraved detail have been traced and the tracing overlaid as a whole directly upon the Mature Head example. Without the devices of the engraved cent obstructing our view, it becomes immediately apparent that most of the engraved material lines up remarkably well with the devices of the Mature Head type. In addition to the similarities mentioned previously, the top and lower right areas of the portrait are closely outlined by the tracing, and the stars as a whole fit neatly within two circular traced grid lines, uniformly bisected by a third. Additionally, the reverse wreath is situated within its own set of circular grid lines, and the beading on each side aligns with an outermost engraved circle. Thus it would appear that the engraved detail on our proof Petite Head piece is in some manner representative of the Mature Head design that would appear on coinage beginning in 1843.



Fig. 3: Traced Overlay (Engravings over Mature Head)

Now, there are several things to keep in mind when looking at these overlays. Firstly, the engraving was done by hand with basic tools, so though professionally performed, there are by necessity mild discrepancies between the designs; the engraved circles, for instance, are sometimes very slightly ovoid, imperceptibly so but enough that the central indented points are not always in their direct centers. The small circles denoting the star locations are especially clumsy; it is quite difficult to ac-

curately engrave very small circles using a compass, as the needle tends to catch on the surface or slip due to an unstable distribution of pressure. Secondly, as these images are magnified to extreme size, many apparent inconsistencies of design are in truth matters of a millimeter or less. There is also the consideration that no two dies are identical, and when we choose a Mature Head piece to make the comparison, we are not choosing a mathematically perfect representation of that design but one that may have very subtle quirks in terms of rim size, beading length, date location, et cetera. Finally, the images themselves we have utilized may exhibit slight distortion due to parallax.

That all being said, it is evident that though minor, there are indeed certain disparities present between the designs, particularly on the reverse, that do not appear to be the result of such forms of human error, especially when juxtaposed with the relative consistency and precision of the obverse engravings. For instance, in the final Mature Head design, the wreath is not located quite as far inward upon the surface as the engraved leaves appear to be etched, and the engraved “UNITED STATES OF AMERICA” lettering differs considerably from that of the final design, commencing at about the same location but ending nearly a full letter apart from one another. The latter difference can also be easily observed by the location of the “E” in “STATES”; in the final design it is directly above and parallel to “ONE,” but in the engraving it is off to the left. The reason for this particular discrepancy in spacing seems to be that on the engraved coin, the width of the lettering has not increased whatsoever, whereas in the final design it is. Perhaps this is simply due to the engraved lettering being a rough approximation, or perhaps the spacing and larger serifs that would eventually appear upon the Mature Head issue were not yet realized.

These subtle differences are far from unfortunate or concerning. They serve to inform us that the final state in the design process of the Mature Head type had not yet been reached at the time of the engraving of this

piece, and further supports the notion that the piece was indeed engraved prior to the creation of the master hubs, and not the work of a later artist. They also indicate that the engraving was a basic layout of the proposed design, to be revised later if necessary.



Fig. 4: Petite Head (Left) and Mature Head (Right) Wreaths

Indeed, a closer look at the differences between the engraved wreath and the final design gives us a clear idea of when in the design process the engraving of this piece took place. Looking at a side-by-side to scale representation of the Petite Head and Mature Head wreaths (Fig. 4), we find that the wreath on the Mature Head is not simply a rescaling or adjustment of that on the Petite Head, as are the other design elements, but rather that it has been completely re-engraved. A number of berries appear on the Mature Head that do not on the Petite Head. Many of the leaves are arranged differently. The ribbon is moved slightly to the left. However, one attribute that remains relatively constant between the two wreaths, despite the shrinkage of the design overall, is the size of the individual leaves and the ribbon themselves. From this I would hypothesize that the wreath was resized in order to accommodate for the larger reverse lettering, but upon resizing it as such the leaves and ribbon appeared too small and unappealing; thus, the engraver decided to re-engrave the wreath entirely in order to avoid such an aesthetic catastrophe while still allowing for a smaller overall diameter. While re-engraving the wreath, berries were added and various other attributes altered in order to improve the overall appearance. The slight movement of the ribbon to the left, for example, allows for it to be centered within the now-enlarged perimeter lettering. When we look at the engraved outline of the wreath (Fig. 5), however, we find that it mimics the original Petite Head wreath. There are no extra berries as on the Mature Head, and the leaves and ribbon are in the exact same positions as they appear on the Petite Head. This indicates that the creation of this engraving may have taken place early



Fig. 5: Engraved Wreath

on in the design process, prior to the decision to re-engrave the wreath. I should note here that the Petite Head wreath, and by extension the engraved wreath, both closely match that on the Braided Hair half cent, which began issuance in 1840 as a proof-only type. This half cent type (Fig. 6), though closely mimicking the Petite Head in terms of wreath and portrait design, exhibits the larger reverse lettering and the rotated positioning of the stars and date relative to the bust that would appear upon the later Mature Head type.



Fig. 6: Braided Hair Half Cent

There is another key difference between the Petite Head and Mature Head designs that involves a complete re-engraving of the dies rather than a simple rotation or rescaling: that of the obverse portrait. There is more than one observable disparity between the two portraits, but the most apparent is located at the top of the portrait, where the upper hair curl meets the coronet (Fig. 7). As you may observe, the curl is quite flat overall upon the Petite Head and half cent types, as well as in the engraved outline, and meets the coronet above the right-hand side

of the “I” in LIBERTY. On the Mature Head portrait, however, there is much more of an upward curve to the curl and it meets the coronet above and to the left of the “I”. Thus it would seem that the engraved design, in all the areas that would eventually be re-engraved and not merely repositioned—the wreath, the reverse lettering, and the portrait—matches much more closely with the design apparent upon the Petite Head than that upon the final Mature Head design, with the positioning changes matching those apparent on the half cent. As such, it seems logical that the creation of this engraving may very well have been one of the first steps by Gobrecht in the design process of what would eventually become the Mature Head cent, perhaps as a rudimentary recreation of the original design using the altered positioning apparent on the Braided Hair half cent.



Figure 7: Upper Hair Curl
(from top to bottom, Petite Head, Mature Head, half cent, and engraved)

Now that we have established that this piece was almost unquestionably engraved prior to development of the final design of the Mature Head Large Cent type, and thus by nature during the year 1843, two glaring questions remain: who was the engraver, and why was

this piece engraved? We have so far assumed that Christian Gobrecht was the artist, given that he was the Chief Engraver at the United States Mint during this year and is generally accepted as the designer of both the Petite Head and Mature Head types. But to attempt to address these inquiries further, we must first look into the known processes surrounding the production of coinage in this period. The daily production by the Mint in the early 1840s was, in a basic sense, much the same as it would remain until the introduction of modern computerization to the process. Cent planchets were purchased from suppliers, and the edges were compressed into rims using a milling machine. After being cleaned and treated, the planchets were transferred to a steam-powered press, where, placed within a steel collar, they would be struck between an obverse and reverse die to create the final coin. The dies themselves were the product of a long process. First, a master die was prepared in softened steel. This preparation could take the form of hand-engraving of the design, of transference of the design to the die *via* the use of a Contamin pantograph, or of imprinting the die with punches containing certain design elements, such as a portrait, a wreath, lettering, or an array of stars. After the master die hardened, it was used to impress a steel hub, which in turn was used to impress multiple steel dies, to be used to strike the coins themselves.² As a final step before usage, these coin dies would be imprinted with a date punch.

The processes occurring prior to the creation of the master die, however, remain fairly indeterminate. Surviving documentation of the designing of coinage or pattern issues in this period is nearly nonexistent, in part because such procedures were unique to the styles of individual engravers and generally were kept private even among mint officials. As a result, we retain very little physical evidence of the precise methods the engraver employed in the designing of coinage during his time at the Philadelphia Mint. Thus when confronted with a piece such as the one before us, we can only surmise whether such an operation was routine for the development of remodeled coinage, perhaps as a trick Gobrecht adopted from Kneass, or if this was the singular instance of its application. It is not inconceivable that during previous numismatic design changes or as part of his standard design process, Gobrecht may have made use of this same technique in his design process, but that those engraved pieces were consequently lost or destroyed.

2 Eckfeldt, Jacob R.; DuBois, William E.; Saxton, Joseph. *A Manual of Gold and Silver Coins of All Nations, Struck Within the Past Century*, pp. 13-14. Philadelphia, Pennsylvania: Published by the Assay Office of the Mint, 1842.

In fact, the sole piece of correspondence I have been able to uncover regarding any engraving or diesinking work done at the mint in 1843, of any denomination of coinage, is a letter from Gobrecht to Robert M. Patterson, Director of the Mint, in November of that year, and relates that “the weather being disagreeable this morning, I shall not come to the Mint. Enclosed I send the key of my drawer, in which you will find two half dollar tail dies, which, if intended for our Mint, are finished – one pair half eagle dies, and one pair turned half dollar dies, not finished. Having brought home with me yesterday the date punches, I am fully prepared to finish the last named dies, if they are wanted.”³ Thus at the very least, we do have evidence that Gobrecht was performing diesinking work in 1843, even if it was simply adding dates to unfinished dies (though his mention of the reverse half dollar dies would indicate that he was adding hand-engraved finishing touches to the dies as well, since the date is not located on the reverse).

Well, one might ask, what of the possibility that this piece was produced by a secondary or assistant engraver at the Mint? In a letter dated August 28th, 1840, one day after the death of Chief Engraver William Kneass, Robert M. Patterson, Director of the United States Mint, details the following to President Martin Van Buren, regarding the appointment of a replacement for the newly vacant position:

I recommend, very respectfully, but without hesitation, that the vacant office should be supplied by the appointment of Christian F. Gobrecht, who is the present Assistant Engraver, and has filled this place for four years. Mr. Gobrecht is an artist of great skill and industry, and, in consequence of the low state of health of Mr. Kneass, has, for a long time, performed nearly all the duties of Engraver. His personal character is altogether unexceptionable.

If this appointment be made, I think it will not be necessary or expedient to supply the place of Assistant Engraver; — as our improvements in the mechanical means of multiplying dies have greatly diminished the labor formerly required of the Engraver.⁴

In an accompanying letter of that date, addressed to Levi Woodbury, Secretary of the Treasury, Patterson again stresses that “the whole duties can now be performed by one engraver, with the aid of an able mecha-

nician, Mr. [Joseph] Saxton, already in our employment ...”⁵ Evidently, Patterson felt at this time that given the capabilities Gobrecht had demonstrated over the course of his employment, it would not be unsuitable to entrust him solely with the engraving duties. Due to the expressed lack of desire for a secondary engraver (and lack of any mention of a secondary engraver in the 1843 *Register of all Officers and Agents*⁶), if our cent was indeed engraved at the Philadelphia Mint, which I have no doubt of, then realistically the only possible artist would be Gobrecht himself; designating the task to another employee would be not only impractical but indeed probably impossible. If we are to accept that Gobrecht was the engraver of the Mature Head design as a whole, as we very safely may, then there would seem no other culprit for the engraving of our model.

Now, as discussed, this piece was demonstrably engraved by hand, yet despite its crude manner it is executed professionally, purposefully, and with the utmost attention to detail and precision. When a mistake is made, it is re-engraved in the correct position; for instance, on the obverse, to the left of nearly every engraved circular “star,” there exists the faint remnant of a similar circle from what would appear to be an original mismeasurement of their proper locations, and down near the area of the rectangular grid lines indicating the placement of the new date, there are a few botched lines where the engraver evidently miscalculated and corrected himself. Also of note is that for the most part, the details of the design have been etched quite deeply into the surface, the result of careful retracings of the blade over the engraved areas. This surgery was likely performed after the entire design was engraved, as the “mistakes” do not usually exhibit such depth.

Due to this piece thus demonstrating evidence of measurements performed directly on the surface of the coin itself (the grid lines and compass marks), as well as of apparent miscalculations and re-engravings, it may be inferred that the engraving was not traced onto the surface using the aid of a design printed on paper, but rather that the design was laid out on the coin using the coin itself as a template.

Why would this be the case? Why use a struck coin as a model for laying out a fresh design? Well, given that the Mature Head was in its most basic form a rotated, adjusted, and resized version of the earlier Petite Head issue, it is easy to see why engraving the design upon a

3 National Archives, RG 104: Inventory Entry 1 – General Correspondence, Box 22, p. 408

4 National Archives, RG 104: Inventory Entry 216 – Branch Mint Correspondence, Vol. 5, No. 84

5 Ibid., No. 82

6 *Register of All Officers and Agents, Civil, Military, and Naval, in the Service of the United States ...* (1843). Department of State.

struck piece would serve as a useful comparison of the proposed and existing types, and as a convenient visual aid for the process of finalizing the new design and creating the master hubs. This hypothesis is reinforced by the fact that the engraver had the foresight and care to center his compass upon the coin using the beaded rims as a reference, rather than centering it by the rims of the planchet itself. The latter choice, though the simplest to perform, would have proved unfortunate for the purpose of presenting a juxtaposition of the engravings and the struck devices, as the obverse of the piece is positioned mildly off-center within the rims and thus there would be two different central points. Thus, we cannot simply write off this piece as a sort of sketch of the new design, indistinguishable from one done on paper except in terms of the medium. Rather, there was clearly a reason for using a coin, and a struck coin at that, for the purposes of this project. Additionally, such care and planning must be attributed to an engraver with ample experience in his craft.

Using a proof example would be ideal for this purpose of a juxtaposition of designs, as the struck detail of a proof is full, sharp, and defined, allowing for a more precise template. Aesthetically, proofs also serve as an optimal medium for the intent of display or presentation of this comparison, if this was the intended purpose. Even for a proof, this piece has an admirably strong strike, especially given that some examples of the date are found with quite soft strikes by comparison. The stars are crisp and full, the denticles bold and even, with no evidence of weakness throughout the entirety of the design; in fact, I would opine that the level of detail exhibited by this piece is rivaled by only that of the very finest examples of the date. It was struck so often that stars nine through eleven on the obverse exhibit noticeable doubling and tripling (Fig. 8), a characteristic not found on any other examples to my knowledge; strike doubling on proofs dated prior to 1858 is quite uncommon.

Given this disparity in strike quality, it may be suggested that the piece was struck expressly for the purpose of this engraving; a hypothesis that would seem to make the most sense, as how else would a proof example end up in the hands of the Chief Engraver? On the other hand, perhaps the piece was recalled by the Mint because of this strike doubling imperfection and thus Gobrecht decided to make use of what would be a wasted coin. It is difficult to determine exactly what qualities the mint considered to be unacceptable on proof coinage of this period, especially given the softness of the strike on other extant proofs, so perhaps a definite conclusion cannot be drawn.



Figure 8: Strike Doubling and Tripling on Obverse Stars

Here the problem arises as to how best to categorize this piece within our commonly used numismatic terms. Stylistically, the engraved model is somewhat reminiscent of the grid-like composition of the Judd-A1836-4 (1836) white metal Gobrecht dollar splasher, in that it provides a measured layout for aligning the proposed design, but in truth there would appear to be virtually no suitable comparables throughout the field of American numismatics (there is one coin dating from very early on in the history of the United States Mint that is quite similar in concept and execution to ours, but as research is still being done regarding that piece I am not at liberty to discuss it further).

The proposed issues, or patterns, that we know of today present complete, struck representations, rather than layouts engraved upon entirely different struck coins. Indeed, pieces that display mint-made hand-engravings are far from commonplace; the sole other known type may be the 1849 Judd-115/116 gold dollar patterns, which were hand-engraved by Chief Engraver James Longacre. Though the intent of the creation of these pieces is similar to ours, having been produced as representations of a proposed type, these pieces can be designated as true patterns in the traditional sense as they are theorized to only have been hand-engraved due to a lack of time, and moreover because they exhibit a full, completed design layout.

One might argue that because our piece does not offer a finalized design (for instance, the stars are not truly stars, but circles representing where the stars would potentially be situated), it cannot justifiably be called a

pattern in the traditional sense. However, I would maintain that it does truly belong under the larger “pattern” group classification; it is not merely a sketch that happens to be engraved upon a coin, but a precise, exact layout of a proposed design engraved with intent upon a proof coin that was likely struck expressly for this purpose. But for a more precise term, the most apt title seems to be something along the lines of “Engraved Design Model”, placing it within its own category in the numismatic field; it certainly cannot be categorized as one of the other various terms sometimes grouped together with patterns: die trials, hub trials, or splashers.

When met with a piece such as this (not that such things occur frequently), one of the first questions one must attempt to answer is, “When could this have been created?” In the face of what we have so far observed and discussed about the piece, and armed with the knowledge that it would be senseless to damage a proof coin as rare as the present piece and in so convoluted a fashion, even the consideration of inauthenticity or of a modern engraving might seem absurd. Even so, it is important nonetheless to diligently examine this as a possibility.

Upon my purchase of the piece, I knew only that it had been sold by John R. Frankenfield to Robert E. Matthews on January 7th, 1990 (I assume at the Florida United Numismatists convention, which took place from the 4th to the 7th of January in that year), and had remained in the Matthews collection and estate until my acquisition. For a while, tracing it beyond 1990 seemed futile, as Frankenfield and Matthews had both passed on and my leads seemed exhausted, but I eventually found a reference to the piece in a 2010 *Penny-Wise* article,⁷ that mentioned “H-R 8/87:66” as a provenance. This led me to the 1987 Harmer Rooke Numismatists, Ltd., auction of the William Beaver Chamberlin collection, where this very piece is imaged as Lot 66 and realized \$1,540 including buyer’s premium. It is noted within the auction catalogue that Frankenfield assisted in the attribution of the piece. William Beaver Chamberlin, the owner of this piece prior to Frankenfield, was a Philadelphia coal dealer born in Danville, Pennsylvania, on August 2, 1865, with an ancestry dating back to 17th century New England. Chamberlin was a collector of Large Cents by date and major variety, and purportedly purchased them in full from the prominent Philadelphia coin dealer, Joseph Colvin Randall, Jr. from 1891 to roughly 1901. In this era, late date Large Cents had not yet been broken



66. 1843 N-14 Proof-only year. This piece is an obvious proof but has been heavily damaged by graffiti on both sides. Stars and legends have been circumscribed, with additional tiny circles about each star, and other markings.

Figure 9: Excerpt from Harmer Rooke Catalog

down by individual die variety, and 1843 cents in particular were only categorized as the basic varieties that we now call the Petite Head with Small Letters, Petite Head with Large Letters (a mismatching of one of the new Mature Head reverse dies with one of the leftover Petite Head obverses), and Mature Head types, the present coin occupying the 1843 Petite Head, Small Letters spot in Chamberlin’s collection. Chamberlin ceased collecting Large Cents upon Randall’s death in 1901, and following his own passing in 1942, these coins remained in the hands of his heirs until they were put to auction in 1987.

Frankenfield, unlike Chamberlin, desired to collect not only one of each of the known die varieties but the finest examples of each that he could find. Thus, the present piece was only a placeholder for the rare proof-only N-14 variety of the date, until he eventually purchased a finer example from the March 1988 auction of the Herman Halpern collection by Stack’s. In 1990 he sold the engraved coin to Matthews, who was more concerned with acquiring a complete variety collection than the finest available example of each, and in 2010 it would be listed in Denis Loring’s census of Late Date Proof cents in *Penny-Wise*⁷, where it was viewed in hand and graded as Net-20, engraved, by Bob Grellman.

Now, Joseph Colvin Randall, Jr. (1832–1901), as a prestigious coin dealer who happened to reside in Philadelphia his entire life, had direct access to the Philadelphia Mint and purchased proof coinage directly from the mint from his youth onward, owning numerous famed rarities over the course of his life and amounting what is now the core proof gold collection of the American Numismatic Society. If we are to assume that Chamberlin purchased this piece from Randall, which seems very probable, it becomes many times more likely that it is a Gobrecht artifact, as Randall may very well have acquired it himself directly from the Mint. It certainly cannot have strayed far from the mint before ending up in the hands of either Randall or Chamberlin, both of whom were located nearby. In any case, it would at the very least seem to be the case that prior to the my acquisition of the piece, it had seen the hands of only three

⁷ Loring, Denis. 2010. Late date proof census, part 1 (1840-1844). *Penny-Wise*, XLIV, 198-205.

other owners in over one hundred years, in at least two cases (Chamberlin and Matthews) selling in estate sales posthumously — a claim that the superb surface condition of the coin can attest to, despite it having remained free of any slabs until very recently.

The question arises: Why would such a piece survive? There would seem to be no truly comparable pieces in the field of American numismatics, so possibly such items, if a standard component of Gobrecht's design process, were not meant to leave the mint; these processes were kept private even between mint officials, which is part of the reason why so little is known of them today. One possibility is that the piece was passed on by Gobrecht to his heirs and eventually sold to a dealer. The likeliest theory, in my view, is that the Philadelphia Mint did not know what the coin was and eventually sold it to Randall or another dealer as a damaged proof; as Gobrecht died only a year after this piece was struck, he may have left it behind at the Mint where its significance was not realized.

Undoubtedly there is more to unpack and discover regarding this intriguing coin, and I am sure that more information will come to light once it is revealed to the public eye. It is possible that somewhere among the thousands upon thousands of pages of hand-written U.S. Mint correspondence from the fifty-odd years between the striking of this piece and Chamberlin's acquisition, there exists a note detailing the sale of an engraved proof 1843 cent to Randall or another Philadelphia deal-

er. Perhaps Chamberlin's or Randall's purchase records lie hidden away in some family archive, waiting to be unearthed. Even as our understanding of it stands, however, the significance of this piece is unquestionable. Given that it was, as we have established, engraved prior to the inception of the Mature Head design, it must have been struck in 1843, and given that it is engraved upon an example of the Newcomb-14 variety, this variety must be dated to 1843 as a whole, and is not a restrike as some have suggested. Accordingly, this coin is the first piece of solid evidence regarding the exact date of issue of any of the proof-only Braided Hair cent varieties, and at the very least solidifies that proof 1843 large cents were, in fact, struck in 1843. In addition, it is a source of rare insight into the opaque nature of the design processes employed by the still-new United States Mint, a form of pattern coin dating from a span of nearly a decade in which pattern coins are essentially unknown, an incomparable example of a coin not simply struck by, but engraved by hand by none other than the great Christian Gobrecht himself, and finally perhaps the sole piece of contemporary information regarding the timing and planning of the adoption of the Mature Head design.

Special thanks to Roger Burdette, John Dannreuther, Bill Eckberg, Bob Grellman, Craig Sholley, and Saul Teichman for lending me their time, energy, and expertise over the course of my research, and to the good folks at the /r/Coins Discord channel for their aid in the original identification of this piece.

* * * * *

“BOOBY HEAD” AND “SILLY HEAD”: A SEARCH FOR THE FIRST USAGES

Harry E. Salyards

The following reexamination of a very old question in cent numismatics was triggered by an email from Dave Bowers:

Subject: Doing a book on cents. Do you know the following?

Message: Cents of 1839 are wonderfully diverse, with several different portrait styles including the Silly Head and Booby Head. I am not sure who assigned these names, but it may have been Jeremiah Colburn in the late 1850s.

My Reply: Colburn certainly could have been the source, but I've never seen anything in print to prove it—*i.e.*, no dated citation using the terms, attributable to him, akin to how the O.E.D. lists the first usage of any obscure English word.

Having decided to seek out a clue to the earliest usage of either term in American numismatic literature, I turned first to John Wright: “The origin of the terms ‘Silly Head’ and ‘Booby Head’ has been traced in print to the 1860s, and may have been in common verbal use even before that.”¹ That gave me a decade in which to search, but no more. The Cumulative Index to *Penny-Wise*, Volumes I-XX, revealed that the subject had been raised by Louis Sass, EAC #276, in a short piece entitled, “Help Wanted!” in the March 1973 *Penny-Wise*:

“Does anybody know anything for certain about the origin of those very old and long established names of ‘Silly Head’ and ‘Booby Head’ for two of the 1839 large cents? Judging from my own coins, my N-9 in about VF30 is certainly one of the nicest looking heads on any of the Late Date cents which I own. [Editor's note: As

of 1973, there were only “Early Dates,” 1793-1814 and “Late Dates,” 1816-1857.] I just don’t like the term ‘Silly Head’ for that one! On the other hand, there is something about the facial expression on my N-14 ‘Booby Head’ which to me is definitely unattractive. Who originated these unusual terms? There MUST be an interesting story behind them.”²

Editor Warren Lapp commented, “To the best of our knowledge, this particular question has come up many times in the past and no one has been able to shed any light on any aspect of its answer. If anybody has any information or ideas on the subject, we’d love to hear from you!”³

Responding to this and a number of other member questions in the May issue, Walter Breen could only say that the terms “date back to at least the early 1880s, when David Proskew was cataloging them for the J. W. Scott & Co. coin sales.”⁴

In that same issue, however, Raymond Williamson—after admitting that he had “had an interest in this matter on the back burner for about 25 years”—proceeded to trace the first *description* of a Booby Head cent in print to “Dr. M. W. Dickenson’s [sic] *American Numismatical Manual* (1st Ed., 1859).”⁵ Williamson quoted Dickeson’s description of *only* the “third type” of 1839 cent: “In the third type there is a somewhat different arrangement of the hair, which gives to the effigy a simple expression. Here, for the first time, both the dot under the ONE, and the line under CENT are omitted.” The actual *term* “Booby Head” is not used. Williamson goes on to imply that Dickeson erred in describing what we know as a Booby Head but illustrating a Silly Head. I think this is a misreading of the author’s intent, revealed by a closer examination of the remainder of his text, particularly regarding the first, second and fourth types of 1839 cents. Dickeson stated that, “the design [is] the same, upon the first two types, as in the preceding year, having on them the cord and beads.” In the illustration on Plate XVII, the second image is indeed the Silly Head—with its beaded hair cords *and* high arched hair. Dickeson continued, “In the fourth type the head is smaller than the others...Of the first two types, specimens are easily obtained, but of the third it is not so, as we know of but four specimens, with one exception, that can be considered as fair, and that is now in the possession of J. J. Mickley, Esq.”⁶ In short, as of 1859 the Booby Head was *known*—but too rare to be readily illustrated.

Williamson went on to note that the *term* “Booby Head” appeared in print at least twice in 1860. Once was in an erroneous footnote in Snowden’s *Mint Manual*.

“The cent of 1839, however, was slightly altered in the effigy, the head being higher and more arched on top, above the tiara; from which it has acquired the cognomen of ‘booby-head.’” The cent illustrated as number 2 on plate XII, obverse and reverse, is indeed a Silly Head.⁷ The other appearance was in George F. Jones’s *Coin Collectors’ Manual*, where a Booby Head in Fair condition is priced at 25¢, in a column headed “Cogan’s Sale 1860.”⁸ This must be a suggested value for a well-circulated coin, however, because the actual Booby Head in Cogan’s October 1860 sale was uncirculated, and sold for \$3.63—almost twice the cost of an uncirculated Head of 1838. (A “Head of 1840” in Good condition sold for 30¢.)⁹ Snowden’s book, and Jones’s, and the Cogan sale were all published in late 1860. Are there any earlier appearances in print?

Williamson noted 47 years ago that he “fully expect[ed] Sale Catalogs before 1860 will be found naming the Booby Head.” He was right. Cogan’s Tripler Sale of October 18, 1859 had a listing of one, as did his Gratz Sale of March 7th-14th, 1859. In the latter, a Booby Head sold for \$1, while three other 1839 cents sold for 10¢ each. Finally, Cogan’s 1st sale, November 1858, included a “Booby Head, 1839,” which garnered a total of eight sealed bids—bids had been solicited, individually sealed, and then opened in the presence of the interested bidders—ranging from 80¢ up to the winning bid of \$4: the same as the winning bid for a 1796 Liberty Cap. So, less than two years after the end of large cent coinage, the Booby Head was already commanding a hefty premium.

Late 1858, then, marks the first appearance in print of the term “Booby Head” that I have found. But in saying so, I’m setting up a challenge for any reader to find an earlier instance, which I would be happy to report in a future issue of *Penny-Wise*. I am also *strongly inclined* to believe that it was Edward Cogan himself who coined the term. But what about the “Silly Head”?

Consistent with Dickeson’s delineation, by early 1860, it was commonly recognized that there were four basic types of 1839 cents (the 1839/6 was yet to be described), as the Edward Groh collection, sold by Bangs & Merwin on February 28, offered as lot 271, “1839, four varieties.” Unfortunately, no further descriptions were given.

Three months later, the B. J. Gallagher collection included the use of two new descriptive terms:

Lot 149, 1839 cent, “Bull head”

Lot 150, 1839 cent, “small head”

By the fall of 1860, the latter had become simply “1840 head.” But the puzzling “Bull head” appeared again as a descriptor in the Bangs & Merwin sale of October 17, 1860. Clearly, the term had some meaning to the cent collectors of that early time, though over the next couple of years it disappears from usage. (Eventually, we shall discover what it meant. Read on!)

The Benjamin Haines Collection Sale, January 19, 1863, provided the first clear description in an auction catalog of three different varieties of 1839 cents:

Lot 673, 1839, Booby Head; uncirculated

Lot 674, 1839, Head of 1840; very fine; has been a proof

Lot 675, 1839, Head of 1838; uncirculated

A little over two years later came the first careful delineation of all four varieties, in the J. N. T. Levick sale of May 29-31, 1865:

Lot 1414, Head of 1838, Very Fine

Lot 1415, Booby Head, Fine

Lot 1416, The Curl on Forehead, Good [apparently the Silly Head, before that name was in vogue]

Lot 1417, Head of 1840, Very Fine, tarnished

The legendary Joseph Mickley Collection, cataloged by W. Elliot Woodward, October 28, 1867, again described all four varieties—but here the would-be Silly Head is seen as a *second variety of Booby Head*, the distinction being the length of the lock of hair over the forehead:

Lot 2042, 1839, with head of 1838, bright and uncirculated, rare in this condition

Lot 2043, 1839 Booby head, lock of hair over the forehead long; perfectly uncirculated, very rare in this condition

Lot 2044, 1839 Booby head, the second variety, with short lock of hair, uncirculated, a rarer type than the last

Lot 2045, 1839, with head of 1840; uncirculated, and a very fine impression.

It was Ebenezer Locke Mason who, in June 1868, first *named* both the Silly Head and the Booby Head in one listing. While his descriptions with regard to the length of the lock of hair over the forehead are still subject to misinterpretation, in my opinion, the high crown of hair on the former and the uncovered bust point on the latter are spot on:

“1st. The 1839 cent with the ’38 head is precisely like the cent of 1838...

2nd. The Silly head is more arched on the top than the last; has the lock over the forehead *short*, and the line under the word Cent on the reverse, but *without the mint mark*. [the center dot]

3rd. The Booby head has the lock over the forehead *longer*, has a shaggy eyebrow, and the hair at the bottom of the bust, instead of covering the neck, is *turned behind it*, showing only a small curl beneath the bust. There is no line under the word Cent.

4th. The ’40 head is smaller than the others, and scarcely at all arched...”¹⁰

Mason is also the source for another explanation (of sorts). His sale of the E. J. Farmer Collection, April 1869, included the following listings:

Lot 557 1839 Booby Head

Lot 558 1839 Bull or Silly Head

What are we to make of the *meaning* of these terms? If Edward Cogan was the first to call it a Booby Head—as I suspect he was—he wasn’t being complimentary of the Mint’s efforts, for—unlike the sexual connotation it acquired in the late 20th century—“booby” in the 1860s simply meant “a stupid person.” Remember, Dickeson commented on Miss Liberty’s “simple expression”: simple, as in “not too bright.” As for the Silly Head, Ebenezer Mason *may* have seen Miss Liberty as “happy,” for that is the original usage, straight back to the Middle English “sely.” Speaking of death as the happy release from suffering, Chaucer wrote,

For sely is that deeth, soth for to seyne
That, ofte y-cleped, cometh and endeth peyne.¹¹

(For happy is that death, true to say
that, often called, comes and ends pain.)

However, even by the 1860s, “silly” had acquired less-positive meanings, such as “weak” or “foolish.” So perhaps both terms carried a sniff of artistic disapproval about them. The collectors of the 1860s were not shy about sharing their negative assessments of the U. S. Mint’s artistry. See for example, the lead article in the October 1866 *American Journal of Numismatics*, entitled “The Depravity of American Money,” which includes such lines as, “Can there be anything more disgraceful to a great and powerful nation than the issue of coined money...whose face is a perpetual falsehood, and whose design a shame to art.” Continuing his screed, the anonymous author notes, “The old cent had a cent’s worth of good copper in it, which was a satisfaction, if its model was clumsy, and its design uncouth.”¹²

So perhaps both “Booby” and “Silly” were gentle put-downs. But as John Wright wrote, “though only minimally descriptive, these labels are just whimsical enough to suit the personality of the kind of soul that collects large cent varieties, so they have persisted—and I wouldn’t presume to suggest a change.”¹³ Though the artistic taste of any individual collector might lead them, as Louis Sass in 1973, to see one or the other label as wrongly negative.

As to the short-lived “Bull head” being an earlier equivalent to what became the “Silly Head” by 1868, I have no plausible explanation. Consulting H. L. Mencken’s *The American Language* and its two Supplements, one mainly discovers that the term “bull” was considered inappropriate (that is, inappropriately sexual) for use in conversation before ladies in the 19th century—thus, a whole slew of euphemisms came to be employed, among them “gentleman cow.” But nothing to connect “Bull” and “Silly.”

Author’s Acknowledgement

Ray Williamson in 1973 did not have the luxury of consulting the Newman Numismatic Portal. This paper, dependent as it is on Internet access to scans of several dozen rare original sources from the 1850s and 1860s, would not have been possible without it.

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- ³ *ibid*
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- ⁷ James Ross Snowden, Ancient and Modern Coins in the Cabinet Collection at the Mint of the United States, Philadelphia, J. B. Lippincott, 1860, 114 and plate XII
- ⁸ George F. Jones, *The Collectors’ Manual...A Guide Book for Coin Collectors...For Sale by Edward Cogan*, Philadelphia, 1860, 12
- ⁹ Catalogue of a Choice and Valuable Collection of American Silver and Copper Coin, the Property of Edward Cogan, October 18-19, 1860, 22
- ¹⁰ Peculiarities of American Coins, No. 4, *Mason’s Coin and Stamp Collectors’ Magazine*, Volume II, No. 3, June 1868, 24-25
- ¹¹ Geoffrey Chaucer, *Troilus and Criseyde*, Book IV, lines 503-504
- ¹² Volume I, No. 6, page 41
- ¹³ Wright 1992 op cit, 317

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NEW DISCOVERY: AN 1817 N-3 “THIN DATE”

Hugh Bodell

Remember those extremely rare thin date, twisted star 18N7s? Now we can look for the same effect on 1817 N-3. I found one unidentified on eBay and won the lot with a small premium.



Here’s the same effect on some 1818 N-7s.

These have several things in common that can help you identify them. The date digits are thinner than nor-



mal and on a high enough sharpness example you can see that the digits have two levels. On lower grade ones, all that's left of that is easiest to see on the lower right corner of the two 1's. This is how double struck large cent reverse legends appear, and those double struck stars on the 1814's—part of the first strike is flattened while part of the first strike is accentuated by a second strike if there is slight movement between strikes.

The obverse denticles are thin with extra space between them and are rounded off on the tops of one side, making them appear to point towards clockwise. You can see parts flattened and parts accentuated by the second strike. There are sections of denticle tops that appear as a line along the tops of the denticles that do not appear on other early die state pieces of the same variety.

The star points are double struck with slight rotation now pointing counterclockwise. Some stars show a raised line on some edges of star point sides similar to reengraving on today's dimes' facial features but actually are just double struck.



Some stars show rounding off of the inner star between some star point bases, appearing similar to die crumbling.

However all show no signs of any doubling on the head features, so it must be that the obverse die twisted on impact. All show no signs of an odd strike on the reverse.

I measured reverse die rotations of all of these varieties that I own. The sample size is very small for interpreting, but mine are rotated as follows: 18N7 thin dates in VF and Fine each have reverses rotated ten degrees counterclockwise. 18N7 with rim crumbling above stars 5 and 7 has a reverse rotated five degrees clockwise, and the terminal state 18N7 with cuds above O(F) and behind the ear has fifteen degrees counterclockwise rotation. My 17N3 thin date has no rotation and my 17N3 with mouse has fifteen degrees counterclockwise rotation.

So how rare are these? The 2010 Dan Holmes Collection Part II included a mint state example (lot 93) and noted that it was one of only four known, the other three in low grade. I sold the one in the EAC 2019 Sale and now own two more. I saw another on ebay, unidentified as such, with scratches in the wreath. So there are a minimum of eight now reported to exist and it's probably high R6 in reality, still much rarer than 30N9.

What about the thin date 17N3? I bought the only one of which I've ever seen or heard. A few days after I received it, I saw another one, unidentified on eBay, sold by Bubbasully. A bit of a lower grade than mine (Fine

with bumps and maybe a scratch), net VG or so. I let it go to someone else who paid a small premium for it. So still an R8 situation but that may drop when you find/report one.

* * * * *

PRESIDENT'S LETTER: IT'S BEEN A GREAT RIDE

Bill Eckberg

This is my final President's Letter in *Penny-Wise*. I had not intended to serve two terms, as I have, much less an extra three months, as I have, but nobody stepped up three years ago, so here we are. Because of term limits, I couldn't serve again, even if I wanted to, and I definitely believe that EAC needs new people in leadership. I am delighted to turn the gavel over to Emily Matuska's capable hands.

When I became president in 2014, I mentioned at the meeting that this was the first time a half cent collector had been president. There were audible gasps in the room! I turn it over to another half cent collector who also happens to be a woman. EAC is finally getting with the times! Besides being a half cent specialist, she is also an engineer, teacher and mother to three teenage girls. Parenting three teenagers gives her excellent practice for piloting the ship of EAC through the next three years.

Being president of EAC has been a great honor in my life – a life that has seen MANY blessings and honors. You've been very supportive over these last six years, and I thank you all.

In my first report to the membership, in July of 2014, I promised "to work to promote and broaden interest in and understanding of early copper collecting among collectors in general." I've tried to do that, and I think our club has continued to flourish. Our membership is growing, though others deserve far more credit for that than I. EAC holds a unique position in American numismatics

as a preeminent coin club. Because of that, the president of EAC has a significant voice in American numismatics. I've used it to try to promote the study and collecting of early U.S. coins, especially coppers, and evidence-based knowledge. A lot of people have listened.

Being EAC president has been a great honor, but it's been no bed of roses. It seems that there's always a problem to solve for some member or for someone trying to join. Most of these problems are easy; some are much more complicated. But in all cases, I've tried to do my best. It will be for others to judge whether my best has been good enough.

The last (I hope!) challenge of my presidency has been what to do about our convention in view of the coronavirus pandemic. Covid-19 didn't come with a handy instruction manual. We had to balance sunk costs, the hotel, local health officials and the concerns and desires of our membership. There were equally strong feelings among the members to cancel and to continue. We decided to partner with the ANA, and even that was cancelled. In the end, we had to let the in-person event go. It was a painful decision for me and for the rest of the Board. We always look forward to seeing our good friends, but this year we'll do it online. I'm sure we'll learn lessons we can use going forward. God willing, we'll all see each other in DC next spring.

EAC is, has been and will continue to be the best coin club in America. ***We are the champions, my friends.***



Washington Before Boston Comitia Americana medal.
The first medal awarded by Congress in the Revolutionary War.
 Images courtesy of an anonymous EAC member.

EAC 2020: WHAT WE'RE DOING!

Bill Eckberg

We really wanted to put on an EAC convention in Pittsburgh in 2020. We really, REALLY did. We had contingency plans and contingency plans for the contingency plans. We had Plans B, C and D. But in the end, Covid-19 won. The health of our members was the most important thing, and Pennsylvania and air travel are just not looking safe enough.

I want to thank, both personally and on behalf of the whole club, those who worked so hard on the convention. First and foremost, our thanks go to Chris Pretsch and Tom Nist, the hosts of the convention. They put together a dynamite program, including a visit to the Clapp coins at the Carnegie Museum of Pittsburgh, which would have been a major highlight. I think I speak for many when I say I hope they will try again! The exhibits will be held back for next year in DC.

But this dark cloud of viruses had at least something of a copper lining (better than a silver lining). We have been forced to take new approaches to some of our activities and bring them into the 21st century.

Our educational seminars will be presented online so interested people can participate in real time and, if they can't be there for the live talk, can at least see it in its recorded form. In the past, we've managed to get a few of our talks online, but this year they ALL will be. The schedule, including links to the talks, is published elsewhere in this issue.

The EAC Sale will finally be brought into the 21st century as well! Kevin Vinton and Chris McCawley had already decided to offer online bidding for members who could not attend the sale. That was fortunate,

as now the sale will be entirely online, with mail and telephone bidding, too, of course. This is a major boost for our private sale, and it should bear fruit for the club for many years into the future. We anticipate a very successful Sale. Other coin auctions that have moved entirely online have been doing very well. Covid-19 has not dimmed the collecting bug.

The Happenings will go on as well. Again, online over Zoom. Elsewhere in this issue you will find information on how these will work. I urge you to download and install Zoom. It works on your computer, iPad, smartphone, and probably other things I can't think of. Get it at <https://zoom.us>. It's free.

Once you have Zoom, you'll also be able to attend the EAC Annual Membership Meeting, which will be held on Zoom on August 8 at 11:00 AM Eastern Time. The link to join by video is: <https://us02web.zoom.us/j/89608485579>. Meeting ID: 896 0848 5579; find your local number for audio only at: <https://us02web.zoom.us/j/89608485579>.

The Board meeting at 11:00 AM Eastern time on July 18 is also public. Only members can vote, but if you want to listen in, you may. Alas, breakfast will NOT be served this year. The link for the meeting is: <https://us02web.zoom.us/j/7856235380>. Meeting ID: 785 623 5380; find your local number for audio only at: <https://us02web.zoom.us/j/7856235380>.

If the thing to do is to make lemonade when life gives you lemons, I think we've made a very nice quality lemonade, indeed.

* * * * *

EAC EDUCATIONAL SEMINARS, SUMMER 2020

The EAC educational seminars are being presented online as part of the ANA Money Talks series. You need to register for each of the online seminars at this link: <https://info.money.org/elearning/moneytalks?hsCtaTracking=76a1c70d-7416-4038-a586-b6a076643540%7Cc1e8cb92-20be-44be-9779-c81369b0dbb1>

John Wright: August 3, 2020; 3:00 PM Eastern Time.
The Ultimate Large Cent Date & Type Set

Ray Williams: August 10, 2020; 2:00 PM Eastern Time. An Introduction to Collecting Colonial Paper Money—"Tis Death to Counterfeit"

Jesse Kraft: August 17, 2020; 4:00 PM Eastern Time.
Before the Coinage Act of 1857: How Americans Spent their Foreign Money

Bill Eckberg: August 19, 2020, 2:00 PM Eastern Time.
Artistry and Technology—How the Large Cent Dies Were Made

Mark Borckardt: August 21, 2020; 4:00 PM Eastern Time. 30 Minutes at the First Philadelphia Mint

A NOTE TO OUR THURSDAY NIGHT RECEPTION DONORS:

A number of donations for our EAC Thursday Night Reception were received prior to the EAC notification that our convention this year would be postponed and then canceled due to Covid-19 health concerns. EAC is very thankful for those donations which will be rolled over for our convention next year. A list of our donors to date follows. This list including all new and additional donations will again be published in conjunction with next year's convention. If any donor wishes a refund instead of having their donation roll over and be used for next year's Thursday Night Reception kindly send a request for a refund to the EAC Treasurer.

ALFONSO, LOU and NANCY
BARRETT, SCOTT
BLOOM, DAVID W
BOKA, JON A.
BURRON, RICHARD
BUTCHER, RUSS
BUXTON, WILLIAM
CADDEN, MARK
CATON, THOMAS E
CLAY, SHERWOOD A
CONOUR, JOHN
CONSOLO, DAVID and CAROL
DENMAN, TERRY
DIRNBAUER, JOHN
ECKBERG, BILL and SUSAN
EDISON, MARILYN
FITZGIBBON, GREG
FOOSE, SAM W
FRICKE, PIERRE
FRISBY, H GRADY
GELMAN, ROBERT B
GILBERT, KEITH
HAHN, GARY W
HAMELBERG, DAN
HAMLING, H. CRAIG
HEIDER, DAVID
HOSKINS, JOHN
HUSAK, WALTER
JABLONSKI, GREG
KEBLER, ROBERT S
KLOSTERBOER, ROBERT
KRAMARSKI, LOUIS J
KURIAN, BARRY
LAFORME, BOB and ELLEN
LAWRENCE, MIKE
LEVIN, DONNA
LLATYS, WILLIAM
LORING, DENIS W
LUND, STEVE

McBRIDE, PATRICK
McCawley, CHRIS
McCLAIN, GRAIG
MCCLUSKEY, PETER
MCGUIGAN, JAMES R
MILLHONE, FLOYD
MITCHELL, WILLIAM J
MYERS, KENNETH
NIST, TOM
NOEL, FRANKLIN
PACKARD, MIKE
PADRE, MACARIO
PEARMAN, PETER and EDITH
PERKINS, GEORGE
PERKINS, RUAL
PRETSCH, CHRISTOPHER F
PRETSCH, GEORGE K
RALSTON, M. K.
REINOEHL, BRUCE
ROUSE, RAY
SCHAFFER, LAWRENCE
SCHNECKLOTH, ERIK W
SCOTT, FRANCIS
SHINTAKU, RON
SIMKO, RICK
SKINSKI, TIMOTHY
SMITH, GARY J
STUBBLEFIELD, JERRY
STUBBLEFIELD, SHERRY
TERRANOVA, ANTHONY
TROSTEL, GEORGE
TURISSINI, THOMAS
VALENTINE, JAN C
WILLIAMS, F EUGENE
WITTER, DENNIS W
WRUBEL, GORDON
YANCEY, SHAWN

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THE 2020 VIRTUAL HALF CENT HAPPENING

Tim Skinski

The 53rd annual EAC convention has been cancelled and the 2020 ANA convention has been “suspended,” but the 34th Half Cent Happening is going...online at 8:00 PM (EDT) on Friday evening, August 7, 2020. We are going to continue our annual tradition, albeit in a very different format, so I will need your help and support with some pre-event preparation.

We will retain the same varieties, which have been published in previous editions of *Penny Wise* (and elsewhere). They are:

- 1794 C-5a, R3 and 1794 C-5b, R8
- 1797 C-2, R3
- 1804 C-6, R2
- 1805 C-2, R5
- 1835 C-2, R1
- 1849 C-1, R2

If you are planning to exhibit any of these varieties, please send me your name, your email address, and pictures (both obverse and reverse) of your coins to my email address (tim.skinski@earthlink.net). As we would do during our Happening registration process in person, I will assign you a registration number to protect your anonymity. As always, we are all on the honor system, so please only send me pictures of coins, which you personally own (no signed affidavits required). ***I will need***

your submissions via email by end of day on Tuesday, July 28. I will then publish all submissions (anonymously) in the following day or so after this deadline. Publishing format has yet to be determined, as of this writing.

If you are planning to participate in scoring the coins during the Happening, please send me your name and email address to my email address (tim.skinski@earthlink.net). I will send you a score sheet, as soon as all Happening half cent varieties submissions are published. ***These score sheets (partial sheets accepted, but full sheets encouraged) need to be returned to me by end of day on Wednesday, August 5.***

The online Half Cent Happening is scheduled for 8:00 PM (EDT) on Friday, August 7. We will conduct the Happening via Zoom or other suitable video conference media. I will send you technical documentation on how to be able to access this online session, as soon as this information is available.

Although I am very disappointed not to be able to meet you in person in Pittsburgh this year, I do look forward to having the opportunity to speak with you on August 7. *I hope that we will also welcome some newcomers, who might not have otherwise been able to travel to Pennsylvania for the convention.*

* * * * *

EAC 2020 COLONIAL HAPPENING

Ray Williams

These are crazy times we are living in! As I write this, the ANA World's Fair of Money (in Pittsburgh) has been “suspended” (cancelled), and the EAC Convention has followed suit.

The Colonial Happening will still be held, but online. I will conduct a ZOOM meeting. How this will work is, anyone wishing to participate should email me at njray-wms@optonline.net and let me know you want to participate. I will acknowledge that I received your request. The Colonial Happening will then occur on Sunday afternoon, August 9th, at 3:00 EDT. I picked this time as it would have been the time most would have been heading home from the convention (so already free on your calendars), and being a weekend, fewer are stuck at

work. Anyone sending me an email request will be sent an invitation with a link to click on, and a password to enter. This will be sent the weekend before (and during that week for you late-comers).

Now we need to talk about logistics of holding this event online. If you have a coin, medal, paper money or whatever to share, the best procedure would be to take satisfactory pictures and share those. If you send me images ahead of time, I could share them while the owner and others can comment. You will also have the ability to share on your own, but I've found that using the cameras in cell phones and laptops can yield questionable results. But if you take pictures, you do have the ability to share them on your own. I'll do some experimenting

and advise those emailing me a desire to attend.

As in the past, the Colonial Happening is a fun time of sharing and learning. It's an adult show-and-tell. Think about a coin or two in your collection to share. It could

be your favorite, something unusual, something you might have questions about. But even if you don't share something, log in and enjoy a time with friends.

* * * * *

2020 LARGE CENT HAPPENING

David Johnson

The 2020 Large Cent Happening in Pittsburg, PA has been cancelled, and the Happening will now be held via live session online on ZOOM. The Large Cent Happening is now scheduled to take place on Wednesday, August 12 at 8PM (EDT).

The Happening varieties. Will be the same as previously announced:

- 1) 1793 S-11B
- 2) 1794 S-49
- 3) 1798 S-164
- 4) 1808 S-277
- 5) 1817 N-16
- 6) 1823 N-3 Restrike
- 7) 1851/81 N-3
- 8) 1854 N-30

Any EACers who would like to exhibit their Large Cents should e-mail me: 1) your name; 2) e-mail address; and 3) and good quality obverse and reverse

photos of their coins. My e-mail address is davidjohnson1798@gmail.com. **Your information and photos should be sent to me by July 28, 2020.**

Exhibitors photos will be assigned registration number (same as the live Happenings). The photos will then be published for viewing.

If you are planning to participate in the ZOOM meeting, please send me your name and e-mail address. You will receive a scoring sheet to rank the varieties. Please rank the varieties and return the

completed scoring sheet to me at davidjohnson1798@gmail.com. **Completed scoring sheets should be returned to me by August 10, 2020.**

All exhibitors and those wishing to participate in the session as viewers only, will be e-mailed be sent information on how to access and participate in the online sessions scheduled for August 12, at 8PM (EDT).

* * * * *

EAC EDITOR'S AWARD FOR 2020

Harry E. Salyards

Whether or not we *leave* our numismatic treasures in third party graders' holders, a great many of them *come* that way these days. For years, it has been recognized that a good quality photograph of the coin can be a decent substitute, when the sudden urge to see the coin again strikes us, but the coin itself is necessarily locked away in a bank vault. And yet, even for those with a reasonable amount of experience with macro lens photography, the hard plastic "window" of a slab—even if it isn't scuffed and scratched—can pose an additional hurdle. Though the coin was likely photographed for sale

purposes, the quality of that image can leave a great deal to be desired, particularly in its nuances of color, once we have the coin in hand. How to proceed? Up until now, there has been a great need for a concise, scientifically-based protocol for the numismatist-photographer.

Therefore, the Editor's Award for 2019 is given to Conly Rieder, EAC #6411, for his elegant description of "A Simple Compact Setup for Photographing Slabbed Coins in High Resolution," as published in the October issue. Congratulations, Conly!

* * * * *

EAC BOOK OF THE YEAR AWARD

David F. Fanning

Nominations for the 2020 EAC Book of the Year Award were accepted through April 30. The award was, of course, to be presented at our annual convention, but given the cancellation of that event, we are pleased to announce it in these pages:

The 2020 EAC Book of the Year Award

Presented to

William R. Eckberg

for his volume

The Half Cent, 1793-1857: The Story of America's Greatest Little Coin

We thank those who participated in this year's contest by nominating publications, and congratulate Bill on this accomplishment.

* * * * *

EAC 2021 BOURSE – APPLICATION INFORMATION AND POINT OF CONTACT

The EAC 2021 Convention will be held at the Washington, D. C. Hilton, 1919 Connecticut Ave., from Thursday March 11th until Sunday March 14th. The hotel phone number is (202) 483-3000.

The layout of the bourse has worked out well. (And “Thanks” to Mike Demling for doing the layout work.) The room is large enough to accommodate an exhibit area, lot viewing and up to 80 tables for dealers.

If you are interested in getting an application for the bourse, please contact convention chairman Greg Fitzgibbon via email fitzggl@aol.com or by phone (703) 392-8297. Please try to call between 5 and 10PM Eastern Time on Weekdays. (Weekends 8AM to 10PM.) If we're not there, leave a message and I'll get back to you.

There will also be a bourse application available on the website www.eacs.org.

* * * * *

SAVE THE DATES FOR FUTURE EAC CONVENTIONS

2021 EAC Convention – Washington, DC

Dates: Thursday, March 11 – Sunday, March 14, 2021

NOTE EARLIER THAN USUAL DATES in 2021!!!

Washington Hilton
1919 Connecticut Avenue
Washington, DC 20009
(202-483-3000)

2022 EAC Convention – St. Louis, MO

Dates: Thursday, May 12 - Sunday, May 15, 2022

Convention Chairman: Bob Kebler (rskdrk1985@sbcglobal.net)

St. Louis Hilton Airport
10330 Natural Bridge Rd.
St. Louis, MO 63134

Your Board is soliciting proposals for the 2023 convention. The 2017-2021 conventions are all held in the

Northeast quadrant of the US. More than half of our membership lives in that quadrant of the country. Most aspects of the conventions are easy, as we have the experience of having done this for 50 years. If you are interested in hosting, the local host's main duties are to pick the venue, arrange for security and select the food for the reception.

The most important criteria for a venue include: 1) a ballroom large enough for the bourse (should be at least 6500 sq. ft. and 8000 sq. ft. is better) 2) proximity to air travel. For security, dealers with inventory do not want to travel far from an airport. 3) proximity to interesting side trips. 4) dates must not conflict with Easter, Passover, Mothers' Day or the Central States convention.

If you are interested in hosting, please contact Emily Matuska (rmatuska@roadrunner.com) to discuss your ideas.

ARE YOU TAKING ADVANTAGE OF ALL YOUR RESOURCES?

EACS.ORG

Joe Pargola

The Early American Coppers web page is a great resource for members and non-members alike. For those yet to join, you can read about the EAC mission, Benefits, Officers and Meetings. You can also peruse book listings and get an application to join. The real resources are contained in the Members tab, secured by a user name and password, available to all members in good standing. Open this and you will see Past and current (when available) sale catalogues, current issues of *Penny-Wise* in pdf format, information on Region 8 and

our Bylaws, but also a Media Center. The Media center contains a dozen video selections uploaded to YouTube. These include video on the Washington Monument, Die breaks of the 1817 N12, Evolution of Proof Coinage at the US Mint and much more. As we enhance our digital this year, we intend to post many more titles here.

So, if you have not visited the web page lately, give it a look. I think you will enjoy the content.

* * * * *

EAC REGION 4 MEETING

The Region 4 meeting of EAC was held on a cool and crisp Saturday morning around 8:30 am, February 23rd, prior to the opening of the bourse for the Memphis Club Annual Show at the Landers Center in Southaven, MS at 9:00 am. The following members and guests were present:

David Johnson	Chattanooga, TN
John Okerson	Lakeland, TN
Mike Dudas	Olive Branch, MS
Ray Brown	Memphis, TN
Grady Frisby	Memphis, TN
Richard Stroud	Memphis, TN (New EAC Member-joined at the show)



After a short round of introductions by each member and guest we discussed the upcoming EAC Convention in Pittsburgh, PA and the show agenda for those not familiar with what one might experience at an EAC Convention. We asked if anyone had any recent finds and for a general critique of the Memphis Coin Club Show. After a short discussion on these items we dismissed to join the other collectors queuing up to enter the Show at 9:00 am.

Respectfully submitted,
Grady Frisby
EAC Region 4 Chairperson



Grady mans the EAC show table.

* * * * *

TREASURER'S REPORT, A GARVIN REMINDER, AND A REMINDER TO PAY YOUR DUES

Lou Alfonso.

I sincerely hope all of you are keeping safe and that you and your family are able to get through this pandemic without harm. With the extra hours all of us have at home it's a good time to not only enjoy our collections but also find ways to enhance them. I am writing a little paragraph about each of the coins that are special to me listing their history and something about the year in which they were minted. It adds a nice touch to my collection. Each of you may also find an activity related to your collection that would enhance its value for you. Speaking of enhancement, EAC is looking for articles for *Penny-Wise* based on members' research or interesting copper coin activities you have engaged in or wish to engage in. Our Garvin Fund exists to award grants to members to help them with their research or special early copper activities. Grants are usually between \$500.00 and \$1,000.00 and are awarded based on applications made to our Garvin Fund Committee which currently consists of myself and David Huang. There is a requirement that a grant recipient write an article for *Penny-Wise* concerning what the grant was used for. Applicants must also have been a member of EAC for at least a year. Past grants were used for taking an ANA class at a convention, attending a coin convention or show, or writing an article of interest about early copper coins. Your financial situation is not a factor. If you would like to apply for a grant please contact me (loualfonso@aol.com) or David (oysterker@hotmail.com) and we will send out an application.

Usually the Treasurer's report is given at our annual EAC convention, and then published in *Penny-Wise*. But since our convention has been postponed due to the 2019 Novel Coronavirus (COVID-19), and at this writing we are not sure it will actually take place in conjunction with the ANA convention and in what format, I am sending the financial report to our Board Members and publishing it with this article. You will note that EAC remains in a strong financial position but there will be impacts due to COVID-19 as I note herein. As the Balance Sheet shows we had \$242,163.12 in our saving account. That sum consists of the Garvin Fund which at the end of the year was \$73,814.47 and the general savings which was \$168,348.65. At the end of the year we also had \$56,429.48 in our checking account for a grand total of \$298,592.60 in liquid funds.

A review of our profit and loss statement shows we

continued to operate at a small positive net income each year. Our net income for 2018 was \$8,003.14 and for 2019 was \$3,493.96. Our major sources of income are the EAC Sale which generated \$35,955.68 in fees for us in 2019, bourse fees for the conventions which totaled \$13,825.00 received in 2019, donations for the Thursday night reception which totaled \$11,695.52 last year, and our dues and ads in *Penny-Wise*. Our major expenses are the convention, for which food and direct venue charges totaled \$38,411.33 last year including the reception, and *Penny-Wise* which totaled \$33,235.14 for printing and \$11,794.10 for postage. You will note we run at a deficit regarding the reception as the donations do not cover the actual costs of the reception. For 2019 the reception costs came to \$17,404.27 and the donations toward its expenses only came to \$11,695.52. So it is important that we continue to request donations for the reception each year.

Another cost we have is for ads we run including *Coin Week* and other numismatic publications, and these expenses came to \$5,167.81. For 2020 we will have an additional expense of a bookkeeper to receive and enter dues on our books and work on related matters. This was because the nominating committee, as expected, was unable to find someone who, in addition to being treasurer, could also spend dozens and dozens of hours to handle and enter the dues in our accounting software and make the related bank deposits. I have further placed ads in *Coin World* and *the Numismatist* for the next few months to help us bring in additional new members. All of these ads and the efforts of some of our members have been productive as they result in a continual flow of new members and have helped stop and reverse our decline of membership.

I expect there will be significant changes to our net income and expenses for 2020 due to the loss of income caused by the virus and the need to use and pay a bookkeeper. We will not have bourse income as I had to refund all funds received for the bourse. However, those losses will be largely offset by less convention expenses if we have a modified convention or no convention. While we have been running at small positive net incomes each year, that net ordinary income which was \$3,493.96 for the 2019 year will be impacted because the 2019 income included \$8,710.00 received in 2019 for the 2020 EAC convention bourse fees which were returned in 2020

because of our postponed convention, and the fact that we will not have a bourse in 2020. Offsets to that loss will include less or no hotel and security charges and no charges for cases and lights. So, your Board while reviewing our past financial activity for 2019 will need to determine if we should curtail or change some of our functions and expenses due to the effects of COVID-19 on our convention income and expenses, and our need to use and pay a bookkeeper. I have asked the Board to determine what action, if any, we need to take in anticipation of those impacts.

I WISH TO REMIND YOU THAT MOST DUES ARE DUE JUNE 30 AND IF YOU HAVE NOT YET SENT IN YOUR DUES PLEASE DO SO AS SOON AS POSSIBLE. IF YOU ARE NOT SURE YOUR DUES WERE DUE IN 2020, YOU CAN CHECK YOUR PENNY-WISE MAILING LABEL. ABOVE YOUR NAME AND ADDRESS ARE YOUR EAC MEMBERSHIP NUMBER AND THE EXPIRATION DATE OF YOUR MEMBERSHIP. WE VALUE OUR MEMBERS AND HOPE YOU WILL NOT DELAY IN SENDING IN YOUR DUES.

This is my last report as your Treasurer. I will be serving as your new Vice-President and look forward to meeting and interacting with more of our membership. Your new Treasurer will be Grady Frisby. He is well qualified and I know he will do an outstanding job and is ready to serve. Wishing you all the best, and please keep safe.



1817 N-17. Clapp Collection

Early American Coppers Inc. Balance Sheet

As of December 31, 2019

Dec 31, 19

ASSETS

Current Assets

Checking/Savings

Chase Bank Savings

Garvin Account 73,814.47

Chase Bank Savings - Other 168,348.65

Total Chase Bank Savings 242,163.12

Chase Bank Checking 56,429.48

Total Checking/Savings 298,592.60

Accounts Receivable

Accounts Receivable

Total Accounts Receivable 0.00

Other Current Assets

Inventory Asset 50.00

Sunshine Fund 0.00

Total Other Current Assets 50.00

Total Current Assets 298,642.60

TOTAL ASSETS 298,642.60

LIABILITIES & EQUITY

Liabilities

Current Liabilities

Other Current Liabilities

Outstanding check 241.95

BOURSE REFUNDS TO BE PAID 8,710.00

Total Other Current Liabilities 8,951.95

Total Current Liabilities 8,951.95

Total Liabilities 8,951.95

TOTAL LIABILITIES & EQUITY 289,690.65

GARVIN FUND-OPENING BALANCE 74,755.59

Income- Interest (30.48% x 193.17) 58.88

Grants awarded-one 1,000.00

GARVIN FUND-Balance at end of period 73,814.47

Early American Coppers Inc.
Profit & Loss - Previous Year Comparison
January through December 2019

	<u>Jan - Dec 19</u>	<u>Jan - Dec 18</u>	<u>\$ Change</u>
Ordinary Income/Expense			
Income			
EAC Library Items	0.00	5.00	-5.00
Membership Dues	49,334.08	42,759.84	6,574.24
Advertisements	2,150.00	1,450.00	700.00
Medals Sales	0.00	15.00	-15.00
Bourse Fees	13,825.00	29,874.07	-16,049.07
EAC Sale Proceeds	35,955.68	35,038.72	916.96
Thursday Reception	11,685.52	9,763.66	1,931.86
Legacies & Bequests	0.00	5,000.00	-5,000.00
Reimbursed Expenses	78.00	0.00	78.00
Total Income	<u>113,038.28</u>	<u>123,906.29</u>	<u>-10,868.01</u>
Gross Profit	113,038.28	123,906.29	-10,868.01
Expense			
Returned Check	78.00	0.00	78.00
Medal Expenses	0.00	3,645.04	-3,645.04
TAX	0.00	100.00	-100.00
Reconciliation Discrepancies	0.00	6,492.70	-6,492.70
Printing - PW	33,235.14	36,473.61	-3,238.47
Postage - PW	11,794.10	11,864.40	-70.30
Add-On Printing & Delivery - PW	0.00	71.15	-71.15
Insurance	258.00	0.00	258.00
D&O Insurance	1,306.00	1,308.00	-2.00
Postage - Other	648.87	417.79	231.08
Web Hosting Fees	172.58	356.40	-183.82
Software	476.90	371.73	105.17
Dues and Subscriptions	15.00	70.00	-55.00
Office Supplies	43.00	0.00	43.00
Sunshine Fund - Cards, Flowers	0.00	250.00	-250.00
Advertising Expense	5,167.81	5,101.00	66.81
Programming Fees	10.00	0.00	10.00
Membership Services	3,044.12	709.39	2,334.73
Filing Fees	100.00	0.00	100.00
Convention Expenses	21,007.06	0.00	21,007.06
Hotel Charges	0.00	33,838.58	-33,838.58
Thursday Reception Cost	17,404.27	0.00	17,404.27
Security Services	4,628.30	7,520.00	-2,891.70
Cases & Lights	3,652.00	3,796.50	-144.50
Garvin Scholarship	1,000.00	2,000.00	-1,000.00
Printing and Reproduction	3,436.21	0.00	3,436.21
Professional Fees	1,500.00	1,500.00	0.00
Program Expense	358.20	0.00	358.20
Support - PW	204.11	0.00	204.11
Miscellaneous	4.65	16.86	-12.21
Total Expense	<u>109,544.32</u>	<u>115,903.15</u>	<u>-6,358.83</u>
Net Ordinary Income	3,493.96	8,003.14	-4,509.18
Other Income/Expense			
Other Income			
Other Income	413.91	437.63	-23.72
Total Other Income	413.91	437.63	-23.72
Other Expense			
Other Expenses	78.00	0.00	78.00
Total Other Expense	78.00	0.00	78.00
Net Other Income	335.91	437.63	-101.72
Net Income	<u>3,829.87</u>	<u>8,440.77</u>	<u>-4,610.90</u>

Early American Coppers Inc.
Profit & Loss by Class
January through December 2019

	Administrative	Pittsburgh2020 (Conventions)	Dayton 2019 (Conventions)	Conventions - Other (Conventions)	Total Conventions	Garvin Fund	Unclassified	TOTAL
Ordinary Income/Expense								
Income								
Membership Dues	49,355.77	0.00	-21.69	0.00	-21.69	0.00	0.00	49,334.08
Advertisements	2,150.00	0.00	0.00	0.00	0.00	0.00	0.00	2,150.00
Bourse Fees	0.00	8,710.00	5,115.00	0.00	13,825.00	0.00	0.00	13,825.00
EAC Sale Proceeds	0.00	0.00	35,955.68	0.00	35,955.68	0.00	0.00	35,955.68
Thursday Reception	0.00	50.00	11,625.52	20.00	11,695.52	0.00	0.00	11,695.52
Reimbursed Expenses	0.00	0.00	0.00	0.00	0.00	0.00	78.00	78.00
Total Income	51,505.77	8,760.00	52,674.51	20.00	61,454.51	0.00	78.00	113,038.28
Gross Profit	51,505.77	8,760.00	52,674.51	20.00	61,454.51	0.00	78.00	113,038.28
Expense								
Returned Check	78.00	0.00	0.00	0.00	0.00	0.00		78.00
Printing - PW	33,235.14	0.00	0.00	0.00	0.00	0.00		33,235.14
Postage - PW	11,794.10	0.00	0.00	0.00	0.00	0.00		11,794.10
Insurance	0.00	0.00	258.00	0.00	258.00	0.00	0.00	258.00
D&O Insurance	1,306.00	0.00	0.00	0.00	0.00	0.00		1,306.00
Postage - Other	380.00	0.00	0.00	0.00	0.00	0.00	268.87	648.87
Web Hosting Fees	172.58	0.00	0.00	0.00	0.00	0.00		172.58
Software	476.90	0.00	0.00	0.00	0.00	0.00		476.90
Dues and Subscriptions	0.00	0.00	0.00	0.00	0.00	0.00	15.00	15.00
Office Supplies	43.00	0.00	0.00	0.00	0.00	0.00		43.00
Advertising Expense	5,167.81	0.00	0.00	0.00	0.00	0.00		5,167.81
Programming Fees	0.00	0.00	10.00	0.00	10.00	0.00	0.00	10.00
Membership Services	3,044.12	0.00	0.00	0.00	0.00	0.00		3,044.12
Filing Fees	100.00	0.00	0.00	0.00	0.00	0.00	0.00	100.00
Convention Expenses	0.00	0.00	21,007.06	0.00	21,007.06	0.00		21,007.06
Thursday Reception Cost	0.00	0.00	17,404.27	0.00	17,404.27	0.00	0.00	17,404.27
Security Services	0.00	0.00	4,628.30	0.00	4,628.30	0.00	0.00	4,628.30
Cases & Lights	0.00	0.00	3,652.00	0.00	3,652.00	0.00	0.00	3,652.00
Garvin Scholarship	0.00	0.00	0.00	0.00	0.00	1,000.00	0.00	1,000.00
Printing and Reproduction	0.00	0.00	3,436.21	0.00	3,436.21	0.00		3,436.21
Professional Fees	1,500.00	0.00	0.00	0.00	0.00	0.00	0.00	1,500.00
Program Expense	0.00	0.00	358.20	0.00	358.20	0.00		358.20
Support - PW	204.11	0.00	0.00	0.00	0.00	0.00		204.11
Miscellaneous	0.00	0.00	4.65	0.00	4.65	0.00	0.00	4.65
Total Expense	57,501.76	0.00	50,758.69	0.00	50,758.69	1,000.00	283.87	109,544.32
Net Ordinary Income	-5,995.99	8,760.00	1,915.82	20.00	10,695.82	-1,000.00	-205.87	3,493.96
Other Income/Expense								
Other Income	0.00	0.00	0.00	0.00	0.00	0.00	413.91	413.91
Total Other Income	0.00	0.00	0.00	0.00	0.00	0.00	413.91	413.91
Other Expense								
Other Expenses	0.00	0.00	0.00	0.00	0.00	0.00	78.00	78.00
Total Other Expense	0.00	0.00	0.00	0.00	0.00	0.00	78.00	78.00
Net Other Income	0.00	0.00	0.00	0.00	0.00	0.00	335.91	335.91
Net Income	-5,995.99	8,760.00	1,915.82	20.00	10,695.82	-1,000.00	130.04	3,829.87

* * * * *

EAC PUBLICATIONS COMMITTEE

EAC is a club with many talented members who do interesting research projects related to early copper and the early days of the United States Mint. Yet, EAC has never promoted the publication of such books. Indeed, the only book ever published by EAC was the *Grading Guide for Early American Copper Coins* by Bill Eckberg, Bob Fagaly, Dennis Fuoss and Ray Williams, and that was done without established procedures and practices. Most recently, Bill Eckberg's book, *The Half Cent, 1793-1857: The Story of America's Greatest Little Coin*, was published by EAC, but without any financial contribution from the club.

The committee consists of Harry Salyards, Editor of

Penny-Wise, Lou Alfonso, EAC Treasurer, Bill Eckberg, EAC President and Steve Carr. Others who volunteer to participate are welcome.

We believe that formal procedures and parameters for EAC publishing projects need to be developed and promoted to keep early copper in the minds of collectors, and initial thoughts were presented at the meeting at the EAC convention in Dayton. Like the publications committee of C4, our group would assist with editing and EAC would provide financial support for the project.

At this point, we invite potential authors to make proposals to the committee.

Do you have one? We are ready to help.

CANDIDATES FOR MEMBERSHIP

The following candidates have applied for membership in EAC since the last issue of *Penny-Wise*. Provided that no adverse comments on any particular individual are received by the Membership Committee before the July 2020 issue of *P-W*, all will be declared elected to full membership at that time. Chairman of the Membership Committee is Bim Gander, 12770 NW Steelhead Falls Drive, Terrebonne, OR 97760.

New Members

<u>Name</u>	<u>City, State</u>	<u>Member #</u>
Michael Apgar	Oak Harbor, WA	6766
Wyatt Apgar	Oak Harbor, WA	6767J
James Perkins	Lafayette, LA	6768
Rexford Goldbaum	Brooklyn, NY	6769
Robert Lomas	Houston, TX	6770
David Gills	Grove City, PA	6771
Michael Hewitt	Tuscon, AZ	6772
Ed Sulak	Spring, TX	6773
Sean Peters	Streater, IL	6774
Ethan Powell	Haines City, FL	6775J
Billy F. Ware	Crofton, MD	6776
Mason Renfer	Phoenix, AZ	6777
Jerry Graham	Hudson, OH	6778
Ronald Wenger	South Bend, IN	6779
Doug Bronson	Parker, CO	6780
John Thornton	Pensacola, FL	6781

Returning Members

Manuel Ahumada	Union City, CA	1503
James McAlister	Huntington, WV	4475
Glenn Seibold	Gun Barrel City, TX	5314

* * * * *

OFF THE BEATEN PATH

Ray Rouse

While EAC is a specialty coin club focusing on Large Cents and Half Cents, forming a “complete” collection of either of these series is a formidable task. This is true even for those with assets well beyond the financial capabilities of myself and many other EAC members.

We are drawn to the club by our mutual interest in not only the coins, but also the history of these coins and in the stories of the many colorful characters that lurk in their past. In short, most collectors are amateur historians. As such if you can’t afford to “collect them all,” one of the best ways to enjoy the hobby is to get off the beaten path.

You can become a specialist collecting one of the many interesting, challenging, but doable aspects of Large Cents, Half Cents, or Hard Times Tokens. As such you can become an expert on what you collect. Maybe even “the expert” in the club.

I want to emphasize Hard Times Tokens here because, while few EAC members may remember, they were officially *voted into* the club in 1980. However, I do not recall ever seeing one for sale in an EAC Sale. While colonials, informally accepted as precursors to Federal copper, are routinely offered in EAC sales. Some series such as Hard Times Tokens “get no respect.”

My suggestion is, that you collect pieces related to some particular aspect of a series that you enjoy without trying to “get all the varieties.” The possibilities are only limited by your imagination. One of the best ways to check out the possibilities is to LOOK AT THE EXHIBITS. Exhibitors are always putting out coins that show aspects of collecting that I had not thought about.

Jerry Stubblefield put out a much-appreciated collection of “Uses and Abuses of Large Cents”—coins that were made into gears, screwdrivers, and all sorts of oth-

er mechanical devices. Certainly these coins were not in uncirculated condition, but it was a “WOW” collection. Another collection I particularly enjoyed was that of “Masonic Engraved Large Cents,” by Randy Snyder. This was one of the many aspects of Large Cents that I had never considered. Pierre Fricke’s color set of Large Cents always draws a lot of attention.

Die state collections can be fun. The late Gene Braig had a great collection of 48 die states of 1804 C6 Half Cents. I don’t know how you could ever finish a collection of all the die states for each of the thirteen varieties of *just* 1804 Half Cents. As Gene Braig used to say, “The only way to have all the die states is to have all the coins.” Ed Fox exhibited a collection of the Die Breaks of *just* 1817 N12 Large Cents. How specialized can you get?

Collecting just one date is popular. The “Boyz of 94” immediately come to mind, but I have also seen excellent collections of 1803 (Don Stoeber), 1817 (Bob Klosterboer), and 1839 (Rob Norwich) Large Cents. I always thought collecting 1796 Large Cents would be a challenge with their multiple examples of both Liberty Cap and Draped Bust coins. Many other dates are possible.

Hard Times Token collectors could pick out just one state such as New York or Massachusetts and never get them all, as there are numerous R7s, R8s, and R9s to find. I don’t know who is collecting them but there is

probably someone out there collecting all 13 die combinations of the Feuchtwanger One Cent Hard Times Tokens that are all lumped together under one Hard Times number, HT 268.

Items related to Large Cents, Half Cents, and Hard Times Tokens can make great collections. I was blown away by Russ Butcher’s beautiful Gallery Mint examples of U. S. Half Cents. I had no idea there were so many. Chuck Heck’s display, “Liberia Tokens—The Really, Really, Really Hard Times Tokens,” showed how he sometimes gets good ideas, but he can Really, Really, Really get carried away.

Error collections can be interesting. R. Tettenhorst (Tett) once told me that he gave up collecting 1804 C13 Half Cent errors when he had 55 of them and saw no end to the supply. You can collect all kinds of errors or specialize in only brockages, off center strikes, clipped planchets, double struck coins, or whatever you fancy.

I saw a collection of holed Half Cents by variety in a 2015 EAC exhibit. I suppose you could collect holed Large Cents by variety. You would certainly not run out of material to find, it should be relatively inexpensive, and you would always have something to ask for at every table of a coin show.

I am looking forward to the next EAC convention where I can learn more about other aspects of Early American Coppers.

* * * * *

LYMAN LOW’S LARGE CENT GRADING IN 1886

Len Augsburger

I ran across this while looking for something else and thought it might make for an interesting piece in *Penny-Wise*.

A.W. Broad, a London dealer, inquires with the U. S. Mint, in 1886, as to the value of several early coppers. The Mint Director, James P. Kimball, forwards the letter to the Philadelphia Mint Superintendent, Daniel M. Fox, who in turn dispatches it to the Mint Cabinet Curator, Robert A. McClure. McClure follows up with New York dealer Lyman Low, who creates a price guide in tabular format. As there are already five people in this exchange (not counting the secretarial help), one can easily see that bureaucracy hasn’t changed much in the intervening 134 years. Broad was lucky to get any answer at all!

His original letter read as follows:

23 Octavia St.
Battersea
London

May 6th 1886

To the Director of the U. S. Mint
Sir

Pardon the liberty I take in addressing you but I am anxious for a little information. I have some U. S. coins and wish to know their value or if they are rare

½ cent 1794
1 cent 1801
1 cent 1817
1 cent 1821
1 cent 1824

If you would kindly give me this information and also the best place to dispose of them you would be conferring a favour on your Obedient Servant

A. W. Broad

The dates given are worth about the following prices. They vary according to their condition

		Uncirculated	Very fine	Fine	Very good	Good	Very fair	Fair	Poor.
Half cent									
1799		2.00	1.50	1.00	.40	.25	.15	.10	.50
Cents									
1801		4.00	2.00	1.00	.75	.50	.15	.10	.5
1817	1 st time	1.00	.75	.50	.25	.20	.15	.10	.5
1817	2 nd time	1.50	1.25	1.00	.75	.50	.30	.20	.10
1821		5.00	3.00	1.50	.85	.40	.20	.10	.5
1824		5.00	2.00	1.00	.50	.25	.15	.10	.5

The above are only approximate values. No better see some dealer in London. Or if he prefers.
 Lyman H. Low
 838 Broadway
 New York.

RG104 E-1 Box 139

Document source is National Archives and Records Administration, record group 104 (U. S. Mint), entry 1 (general correspondence), box 139.

Low's chart is the most interesting document, as it sets forth the grading range in use at the time (at least by Low). A modern-day mapping appears to be:

Low (1886)	Current
Poor	P
Fair	G
Very Fair	VG
Good	F
Very Good	VF
Fine	EF
Very Fine	AU
Uncirculated	MS

* * * * *

One could of course approach this problem more rigorously by examining 19th century catalog plates, but this might be a good start.

Editor's Note: 19th and early 20th century auction catalog plates indeed confirm Len's general mapping of the necessary "translation" between grading terms, then and now. I recently compared the verbal descriptions of five Draped Bust/Small Eagle dollars in Henry Chapman's sale of the George Earle collection (1912) to their illustrations on plate XXIX in the catalog (again, research made possible by the Newman Portal). Three of the five coins were graded only Extremely Fine. The two that were called Uncirculated were described as such with qualifiers—"the faintest abrasion" in one case, and "minute nick on throat" in the other. Looking at the coins illustrated on that plate, *I believe it's a virtual certainty that each one would be called at least MS64 today.*

Recall also Sheldon's discussion in *Penny Whimsy* of the "deterioration" in the meaning of "Very Fine" from the days of Henry Chapman: "In practice, *Very Fine* and *Extremely Fine* have been used to refer to coins falling along a stretch of territory extending all the way from the 12-coin (*Fine*) to the perfect 70-coin...In general, the early meaning of both grades was a distinctly higher one than it is now. These grades have 'deteriorated' within the memory of the older generation of collectors...As I write I have on my desk a 1795 cent, bought from Chapman a long time ago as VF, and it is just about a 60-coin. Beside it is another 1795 cent, recently bid in at auction, where it was listed as EF, and this is a 15-coin—barely better than the conventional *Fine*."

It ultimately boils down to whether language is being used honestly, or not. Something that is called "Very Fine" should *merit* that label. A "Fine" copy of a First Edition antiquarian book *still* means just that: a pristine, clean copy with little evidence of use. The bookseller's "Fine" and the coin dealer's "Fine" meant essentially the same thing in 1886—but no more. "AG" is indeed "About Gone," as one wag put it, and not marginally "Good" in any honest use of the word. And at the other end of the circulated spectrum, if a coin called "AU" *doesn't look Uncirculated at first glance*, than it is **not** truly "About Uncirculated," no matter which number between 50 and 58 may appear on the slab label.

AND HOW LONG DID YOU HAVE THOSE 18 CASKS OF CENTS?

Harry E. Salyards and Bill Eckberg

H.E.S.' editor's letter in the April issue of *Penny-Wise*¹ described a letter Mint Director Elias Boudinot wrote to Tench Coxe, Esq., Treasurer of the United States, asking him to take possession of 18 casks of cents containing 281,353 coins. Boudinot claimed that it was his "duty to pay them to the Treasurer of the United States immediately upon coining." Furthermore, he said he was "shutting up the Mint on account of the malignant [yellow] fever in the city..."

Also, in the April Issue, B.E. discussed the importance of primary sources in research². The Boudinot letter is certainly a primary source, as it asks a government official to do something with coins in the Mint's possession.

The latter article discusses the *Treasurer of the Mint Receipts for Copper Coins*, another primary source, that records the movement of copper within the Mint. That document has interesting additional information concerning those 281,353 cents that the Director was in such a hurry to get off his books.

Figure 1 shows two deliveries from the Chief Coiner, Henry Voigt, to the Treasurer, Benjamin Rush. Both are dated August 8, 1803 and amount to \$2,713.53 and \$100.00. Note that they are not signed by Rush, but rather by his clerk, George Ehrenzeller. He had been appointed bookkeeper and Treasurer's Clerk at \$700.00 *per annum* on February 11, 1800³. Ehrenzeller signed all

3 Stewart, Frank H. 1924. *History of the First United States Mint, Its People and its Operations* Privately Printed.

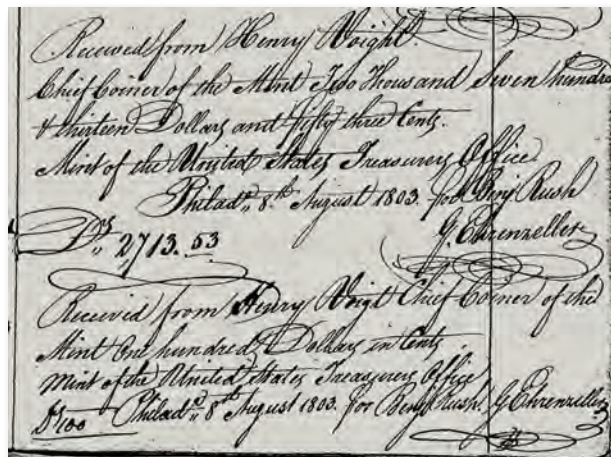


Figure 1. Receipt for the copper cents that Director Boudinot was in such a hurry to get rid of the next month.

of Rush's receipts for copper coins in the book. Apparently, receipts for copper coins were beneath Dr. Rush's dignity.

Together, these two primary documents tell the story of a mint that *did not* pay all of the cents immediately to the U.S. Treasury, but rather had a large and heavy crop of cents on hand for six weeks before needing to get rid of them immediately.

Sometimes, multiple primary sources are needed to tell the full story.

* * * * *

ADVICE FOR NEW MEMBERS, PART 9

Hugh Bodell

To be able to get the most out of collecting early copper coins, you will want to learn how to attribute varieties. This will help with your decision making, improve your chance of completing any set and keep you from buying two of the same. We all want our set to be as valuable as we can manage, but that doesn't have to mean we have to pay full price for the highest grade coins. Bargains can be found. Because there are dealers who aren't interested in the rarity of large cents, it is occasionally possible to purchase a rare one at the price of a common one. You just need to know how to recognize the varieties you seek, rare or not.

Do you remember some lines from some songs you heard a lot when you were a kid? If so, you can do this. You just need a verbal description of a variety's attribution points. Hundreds of EAC members know that an 1833 large cent with the sixth star right of the coronet point, and with the 3 closer to the lowest hair curl than the rim is 33 N4, the scarcest variety of the date. But we also know that these are easy to find in VG or less, tough to find in Fine or VF, and very valuable in XF or better.

You will want to know how to recognize a 30 N9 in any grade as even the ugliest, lowest grade ones are worth hundreds. For that, you must recognize the

obverse. That is the 1830 with the 0 in the date high. There is another obverse that has similar spacing, but 30 N9 also has star 1 much closer to the date than star 13. It will have no sign of an inner circle and no area of rim weakness under the 18. You'll find hundreds of these over your collecting career. That is because this obverse was also used for the commonest 1830 – N8. Look at the reverse. If in the legend the word 'OF' is easily closer to the last 'S' in states than it is to the first 'A' in AMERICA, you have found 30 N8. You are likely to already own a better one and put it back, which drives some dealers nuts wondering why everyone puts it back when they see the reverse. But if the spacing of 'SOFA' is even, you have found N7, N11, or N9 – all tough varieties. N9 has all four major leaf tips aligned with the center of these letters: D, S 2, F and C. If you find this, know that there is another 1830 with this same reverse – check the obverse again. If you've found N9 and the dealer is offering it at \$12 because he has no interest in looking it up, buy it and don't feel bad. It won't make

you a millionaire and you won't upgrade it for quite some time.

Instead of memorizing a large paragraph or two for each variety, you can do it with abbreviations like 0 high with PLS C. Many of our reference and pricing books include these abbreviations. A few were written for higher grade coins like we rarely see (SHILL), so you will want to learn the diagnostic features that show on an AG.

You can then write out the abbreviations of the varieties you want and memorize them like a song. You even could record your voice and listen to it on the way to coin shows. Once you have it memorized, your song will be the same for 40 years, with a few additions. Memorizing these allows you to quickly and quietly make your purchasing decisions—with no books blocking the dealer's case from other viewers. Of course, you can always go to your car to look in your book of varieties or check your notes.

* * * * *

LETTERS TO THE EDITOR

Len Augsburger writes,

Needless to say, I loved your editorial in the April issue of *Penny-Wise*.

National Archives content is one of my favorite parts of NNP, and perhaps the one with the greatest potential to positively influence numismatic research. By making primary source material accessible, and promoting it within the community (as you have done), we gently push researchers to incorporate the best available resources, and to consider what else may be out there.

I create an internal monthly report for the Newman foundation, and your piece will be liberally excerpted!

* * *

Dane Nielsen writes,

Very much enjoyed your comments on mint proce-

dures involving production and delivery of cents from the early mint. The information illuminated and dovetailed with an handwritten letter in my possession from P.W.Gallaudet to Tench Coxe confirming the delivery of four kegs of cents from the mint to the Bank of Hartford dated July 17, 1804. John Kraljevich wrote an interesting article in the January 2005 issue of *The Numismatist* revealing the several characters involved, the mechanics of the transfer and offering a speculation or two. Among the many facts revealed in the letter was that the four kegs delivered "520 doll." in cents, suggesting some 13,000 per keg which, I seem to recall, is about what was estimated to be the approximate number of coins held per keg (many years ago by Breen?). Of course, it occurs to me that we are thus assuming that that last keg was full (or perhaps none of them!) when the mint filled the order for 52,000 cents.

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SWAPS AND SALES

EACers are invited to submit their ads for inclusion in this column. Ads up to twelve lines are free. ADS LARGER THAN 12 LINES MUST BE SUBMITTED CAMERA-READY OR AS ELECTRONIC FILES, AND PAID IN ADVANCE. A full-page ad is \$250. One-half page is \$125. Discounts are available for repeating ads. Ads should be limited to early American Coppers or tokens and books related to the same. ***Deadline for material to appear in the October 2020 issue is September 30, 2020.*** All ads must include the individual membership number of a current member in good standing. Copy should be sent to the Editor, Harry E. Salyards, P.O. Box 1691, Hastings, NE 68902 or by email to hpsalyar@tcgcs.com.

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John D. Wright, EAC #7 1468 Timberlane Drive St. Joseph, MI 49085

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EARLY COPPER AUCTIONS

Bob Grellman, EAC #575 P.O. Box 17226 Amelia Island, FL 32035-3138 407-221-1654 (cell) email: jrgrellman@gmail.com

Consignments for Auction: I am accepting early copper consignments for all Goldberg auctions. Call, email, or text for details.

Late Date Large Cent Book: *The Die Varieties of United States Large Cents 1840-1857* is no longer available. Every known die variety and die state is fully described with additional rarity information for rare die states. The book is hardbound with 464 pages and over 100 photos. Price was \$100 postpaid. Autographed on request. **SOLD OUT. SORRY.**

* * * * *

A SMALL HOARD OF EAC COMMEMORATIVE MEDALS which has been off the market for well over a decade will once again be offered to the general membership on a first-come, first-served basis! Order yours now, as there is no telling how long this limited supply will last!

We still offer the 2000 Cape Canaveral Convention Commemorative, in copper, plain edge, larger than a dollar. This obverse features the obverse of 1794. The reverse has the space shuttle soaring over the state of Florida, with the legend EAC 2000 Cape Canaveral Florida April 6-9. Gem brilliant, flawless surfaces.

The medals are offered at \$5.00 each, plus postage. ALL PROCEEDS TO EAC!! Please place all medal

orders, and/or inquire about available *P-W* issues: bimgander@gmail.com

Bim Gander, Membership Chair 12770 NW Steelhead Falls Drive Terrebonne, OR 97760

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R. Craig Kammerer, E.A.C.#676

P.O.Box505

Basking Ridge, NJ 07920

craig_kammerer@hotmail.com

Send for E-Mail [snail: LSSAE] extensive list of catalogs/books

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PROVENANCE GALLERY OF 1794 LARGE CENTS

Order your copy of the reference book featuring the most coveted and prolific date among the early United States Large Cents. The book includes an overview of the formation of the US monetary system and the first Philadelphia mint, as well as the production of what many consider the ultimate numismatic subject: the Cents of 1794. It includes a brief history of large cent collecting and their collectors, descriptions of collectible obverse & reverse designs, and colorful photographic plates of each coin featured in the 1794 Provenance Exhibit at the 2004 EAC Convention in San Diego. Prologue by John W. Adams. **\$45 post-paid.**

Al Boka, EAC #406

9817 Royal Lamb Drive

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Tel: 702-809-2620

email: eac406@aol.com

www.1794largecents.com

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Tom Deck

9755 Brewster Ct. Mobile, AL 36695

EAC #4574

Cotton Liners For Sale

For a limited time my wife has resumed making cotton liners for early copper storage. Rugged and high quality. Liners are a combination of cotton and interfacing, white fabric with white stitching. They are a bit thicker and stiffer than the ones Rod Burrell used to sell. Prices are \$45/100, or \$25/50, plus exact shipping. Or you can send an SASE for a sample. We currently have a small supply available for immediate shipping; otherwise, there is a small lead time. Feel free to call or email for details.

<http://www.largecents.net>

tom@largecents.net

251-408-7806

* * * * *

Paul Langseth, EAC #2976
(480) 220-2056

4645 N. Avenida del Cazador
plangseth93@hotmail.com

Tucson, AZ 85718

For Sale:

1830 N-9 Steel brown, rim worn into a few stars and parts of legends. EAC G4, PCGS G4.
\$3895

* * * * *

Wanted to buy: all bronze Presidential medals of the New York Numismatic Club and the Rochester Numismatic Association. Also, 1929 Howard Newcomb medal (California Coin Club).

Wanted to buy: Original 1890 Doughty signed (once owned) by Charles E. Moellering. Call me!

Chuck Heck, EAC #514

703 Village Green Ln, Bluffton, SC 29909

561-628-5345

* * * * *

Ray Rouse, EAC #2675
(954) 234-6240

7568 Regency Lake Drive Boca Raton, FL 33433
rayrbfl@gmail.com

Wanted for Personal Collection:

1985 Boston Numismatic Society Medal.

Copper copies of Massachusetts's silver coins as made by Edwin Bishop from Thomas Wyatt's counterfeit dies.

* * * * *

Todd Gredesky, EAC #2467
(856) 803-6102 (cell)

P. O. Box 102
njtodd7@hotmail.com

Woodbury, NJ 08096

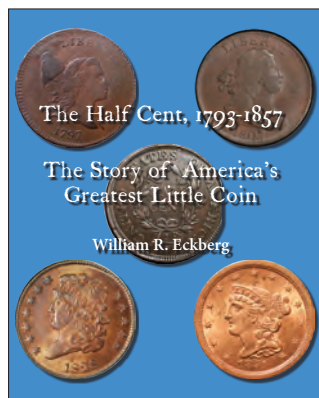
For Sale: 1793 Half Cent (low grade) : \$800

Wanted: Canadian Blacksmith Tokens

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The Half Cent, 1793-1857: The Story of America's Greatest Little Coin.

2020 EAC Book of the Year Award



It tells the story of the American half cent from its beginnings in 1793 to its end in 1857. Who designed and made them? Why were they made? How many were made, and how many survive of each variety? What grade ranges are collectable? The book includes extensive research information developed in the past 35 years that corrects many of the errors in the Breen and Cohen books.

A highly readable and very useful overview of the subject, with a nice balance of historical background and technical (die variety) discussion. Good color photography provides an improvement over earlier works. – Daved Fanning

Available to EAC members for \$95.00; list price \$125.00.

<http://www.halfcentbook.com>

halfcent@mac.com

* * * * *

Michael S. Shutty, Jr., EAC #2790

If you want to read something totally different and a bit radical, I think you will enjoy my new book. It is a heartfelt exploration of history as told by coins lost in the dirt. The book also explains how copper cents decay when confronted with Mother Nature. Finally, I examine the aesthetics of corrosion, born of the conflict between nature and man (wherein nature wins). Check it out & enjoy a great weekend read.

LOST CENTS, DEAD OWNERS: Appreciating Coins in Decay.

My book is available from Books123.org or from other Internet sellers like Amazon.com. It costs \$24.95 (less than a corroded Draped Bust cent).

* * * * *

Mabel Ann Wright, EAC#78

1468 Timberlane Drive

St. Joseph, MI 49085

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Ask anybody who has one or has seen one--you want this book. We are selling what we have to EAC members at \$100 postpaid.

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* * * * *

Craig McDonald, EAC #1540

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British and Irish Tradesmen and their Copper Tokens of 1787 – 1804, a book by **Jon Lusk. (EAC #356)** It has been fifty years since a book dedicated to the subset of Dalton & Hamer tokens known as *Tradesmen's Tokens* has been published. The author of this work reveals discoveries concerning the issuers, their lives, names, and occupations. Tokens are pictured in large size, and in color, along with photographs of the edges unwrapped into a straight line. Variety identification photographs and availability ratings are included to assist the collector. Using inclusion criteria developed by the author, he suggests four collections of these tokens each containing from 110 to 248 pieces. This book was written for collectors, or those interested in history. Better yet, it is meant for those who are both. It is available from the author, Jon@Lusk.cc. (400 pages, hard-bound, 8½ x 11 -- \$109, free shipping in US)

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Tom Webster, EAC #5752 Phone 269-217-7700 email: webs1873@gmail.com
P.O. Box 19501, Kalamazoo, MI 49019

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Jim McGuigan, EAC #355 P.O. Box 133 N. Versailles, PA 15137
www.jimmcguigan@verizon.net (412) 247-4484

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Denis Loring, EAC #11 P.O. Box 32115 Palm Beach Gardens, FL 33420
dwloring@aol.com

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* * * * *



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* * * * *



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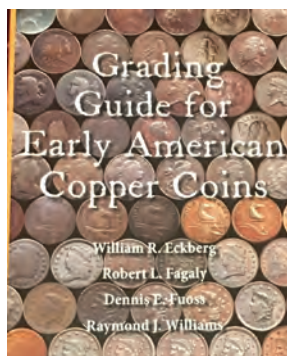
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George S. Wilkins, EAC #5903

cabinisle1@aol.com

305 Casey Key Rd.

Nokomis, FL 34275

248-495-7169

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Bill Eckberg, EAC #3395

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703-577-7066

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Robert Calderon, EAC #5644

rjc463@gmail.com

201-264-2427

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